Texts For Improvisation

A handbook for small group improvisation

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PART 1

Key: **IT** – Improvisation Text, **AM** – Associative Music, **B** – Blob, and **L** – list.

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Memory:

Suitable for structured improvisation.

Take a musical moment and remember (memorize) it. Be able to recall that moment.

Example:

Memory 1 : Memorize a distinct, but brief, moment. Be able to recall that moment as "Memory 1".

Memory 2 : Memorize a separate moment as "memory 2". This musical moment would be separate from "memory 1."

Use: provide for the interplay between memory 1 and memory 2. Play memory 1 on cue, then play memory 2 on cue; bringing both back at appropriate musical moments.

NOTES:

The subjective Aspects of playing. See also "Attitude" later.

Virtuosity:

This piece is about virtuoso technique. The technique should be active and virtuostic (such as something physically extraordinary).

Virtuosity could be loud, or soft. IT should be outstanding, and draw attention to itself. With multiple players, each should play recognizing the strengths of the others, but all should still play virtuostically, simultaneously.

USE: Virtuosity could be part of a piece, such as the main focus, after a non virtuostic opening.

Example: String-play dbl stp harmonics; wind-play multiphonics, perc.-4 mallet rolls at once, Brass-multiphonics. These are sample techniques which could be utilized in a short perpetual mobile type texture.

Suitable as general gestural improve technique.

STOP:

On cue stop playing. This technique is basically to organize the silence aspects of a piece. The piece could start loud and rather active, and then on cue suddenly stop - or pause, then begin again - or rather continue playing until the next pause.

USE: Control the timing of pauses in the music. Each pause could get successively longer in duration, or consequently shorter. Cues should come at appropriate moments, such as after a climax or at the end of a phrase or cadence.

Example: On cue all players cut off or stop playing immediately.

Hold/Cresc.
Hold/Dim.

Suitable as general gestural improve.

On Cue, players hold (fermata) their notes and either Crescendo or diminuendo, then continue playing. This technique should be used sparingly in the process of a piece.

<u>USE</u>: to help heighten suspense or increase tension in a piece by freezing a group of notes simultaneously as in a Chord.

<u>Example</u>: at the top of a building, ascending passage call the cue to "Hold/Dim" as a way of further shaping the whole musical gesture into a unified shape.

• RampMan:

an improve piece.

a schizophrenic 'everyman', this piece starts with a walking texture (like someone walking down the street), and then on cue breaks into a brief "freak-out" (like Ramp-man has looked into the window and seen himself).

- USE: as a jazz-type 'Head', or a section or texture which ~~continued~~ could be ~~or~~ returned to at some point in the music
- Example: RampMan goes on various adventures or has episodes such as RampMan has an LSD Trip. OR RampMan gets a blowjob by a hooker etc. Thus the 'head' is played and the there's a musical depiction of the episode(s).

ASSOCIATIVE MUSICS/1

The subjective Aspects of improvisation.

Primitivism:

mellow jungle, Fire in the Jungle, crocodile at the watering hole, Termites and Fire Ants, Slithering Lizards & Snakes, Cave-Life, discovery of the wheel, Drums of trouble, Travelling via vines.

Psychedelic Music:

Acid Rain, Window pain, ATOMIC ENEMA, Speedy Queens, downers and dissonance (drag), Kaleidoscope Colors in Cinemascope, Traces and Waves (building and pulsing, rippling), Trance Bomb, Peace Whirl, Flowers and more Flowers (Daiseys, Sunflowers), EAstern influence (incense, sitar), Painted hippie Volkwagen Bus.

S&M:

Fuck me Now, Kick 'em, Chains and Belts, Leather Man, Rubber Man, Latex Girl, whip it, Caged Animals, house pets, verbal Abuse, Dominate, Be submissive

From Butch Morris

{HAND SYMBOLS}

means [repeat] That

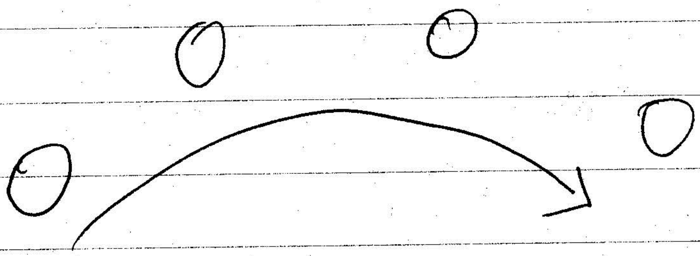
repeat the segment over and over. Like a sequence.

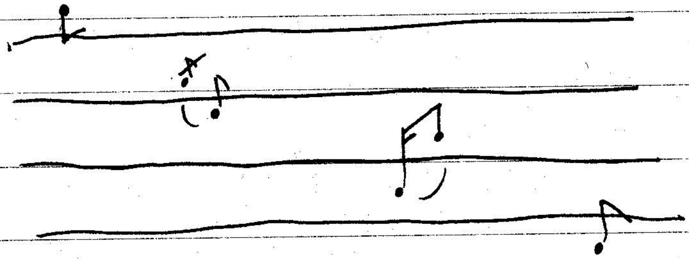
Can cue it, if desired.

Also can point to the head (as in "Memory 1") to have players memorize the segment for recall at a Later time.

TEXTURE:

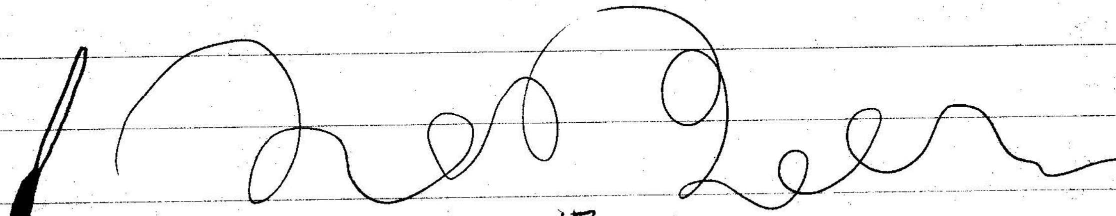
The Panorama.





as the stick (conductor), or predetermined order by players, moves around the group; when the stick is on you then make a brief sound.

stick



(Panorama cont.)

This has the effect of sound shooting out from around the ensemble. It should be very coloristic, where players do not necessarily play the same gesture when it's their turn to play.

REVERSE PANORAMA:

Players are playing, and when pointed to, or their turn arrives, they are quiet briefly. Thus the effect is brief silences around the ensemble. Players resume playing once their turn has passed.

Note on Predetermined order: for small ensemble without a conductor, have to agree upon the order (keep it simple i.e L, C, R etc.) and the duration and velocity of the Panorama, so everyone feels it the same.

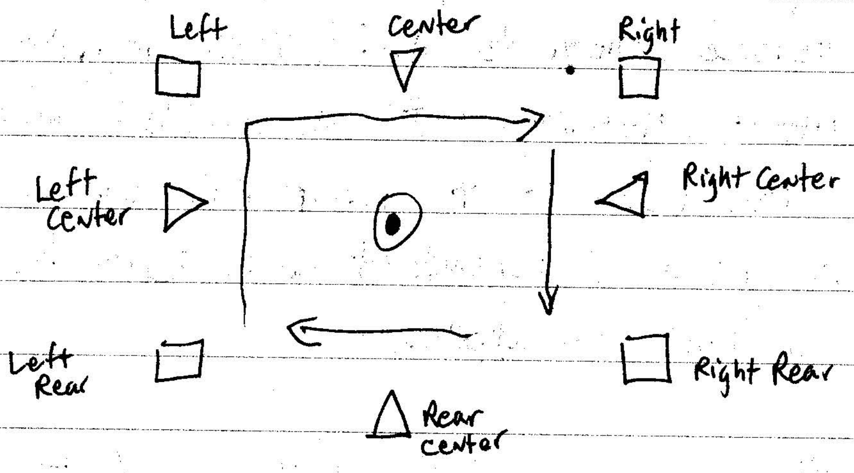
SPATIAL LOCATION

Players should keep enough physical space between them to avoid their playing ~~Mess~~ meshing into a unified sound. The idea is to keep the sound sources independent and separate in their location.

Players should play full, as if their sound is the only one coming from that particular source (area). Thus each player is responsible for having sound eminate from that location.

<u>Example</u>: Start with separate voices where each player provides sound from one of the locations, Then begin overlapping of locations and sound sources, finally where sounds are coming from all locations at once. Use Rotation.

USE:



as many as eight locations are listed, for example, but there could be more or less locations depending upon the Number of players.

Keep in Mind the optimum position for testing the independence of locations is the "sweet spot" [⊙].

Also could implement a BOOM as well a Bass or Full Bodied Sound Source which should remain constant for all locations.

(LOCATION CONT.)

Location tends to isolate sound sources, but it adds an intersting "dimension" otherwise to the total sound. Thus another approach may be to have several "stations" whereby players can change positions, and thus the focus of their sound source during a piece.

Another idea is to use electronics, where players can maintain close physical proximity to each other but have control over their sound sources thru speaker placement, and use of electronics.

TUNE IMPROVISATION

Take any tune and memorize it, understand and analyze the changes, and improvisation scales, and be able to play the tune then improvese a JAZZ - style improvisation based on the changes.

The improve style does not have to be exact, merely a free interpretation of that style. Basically the tune is used as inspiration for the improvisation and gives listeners a sense of traditional form, like a jazz Head.

The improve should be Adventurous and developmental, and become more important than the tune.

(Tune improvisation, cont.)

Several tunes can work together to form a medley, interspersed with modal or scalar improve passages.

Recall segments or quotes of sections of the tune and extend or develop those ideas such as with a sequence.

Be compositional, expressive, and original with your improve.

ASSOCIATIVE MUSICS/2

<u>Rock</u>: Gritty, Raunchy, Grundge, Hard, Metal, Steel, Hammering, Screaming, Repetitive, Heavy Bass, Fifths, Accents, Drumming, Powerful, tonal, Pentatonic, Solo, LEAD, Fripp, Crimson, Outside, Thick, Rough, A Little unclean, True.

<u>Music Concrete</u>: Samples, Voices, Crowd Noises, sighing, whispers, Crying, Moaning, simple words, Processing, Crashing, Breaking, Tearing, Shattering, Bleating, Politcal Speeches, Historical Speeches, Known or recognized voices, Non-compositional, Freely Fx'd, Not too many Loops, not too consistently chaotic.

New Age: mellow, sustained, Pure, Quiet, Harmonious, Simple; Spiritual, Etherial, Floating, Soothing, Smooth Contour, Gradually evolving shapes, NON-Aggressive, subliminal.

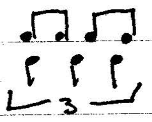
CLASSICAL: Phrases, Directional, familiar, Architectonic, Structural, Polarity, Rhythmic foreground clarity, Polyphonic, Harmonic, Functional, Utilitarian, Purposeful, Rehearsed, Objective, emotionally Fleshed out, reworked, revised, registered, Texturized, Pasturized, Filled-In, FULL-BLOWN.

(Associative Music, cont.)

CLASSICAL NEW MUSIC:

Pointillistic, Strident, Angular, Dissonant at Appropriate intervals, Sparse, Sparkling, Colorful, NON-Bombastic, Technically Advanced, Important, Impressive, Sure, Confident, Milieu, Atmospheric, Willful, Electronic, Modern, Psychological, Inner-Self, dreams, Grotesque, Characiature, FLAVORS, Good sounding, Constrasting, COmpelling, Dance-Like,

World Beat/1

polyrythms such as 4 against 3: 

repeaded by drums with long drones and sustains layered over ~~the~~ ostinato patterns. Subtle, but unobtrussive changes to the basiz patterns do not affect the flow of the rhythm.

The basic background fabric could be on tape with added bird or human gutteral sounds, for an exotic effect. Live electric violin playing long, predictable, processed sounds (tones) over the beat, with sonically pleasing envelopes help complete the total picture of exotic, but subtle and predictable patterns.

FILM FORM

Idea for musical structure taken from a film. 2 parts.

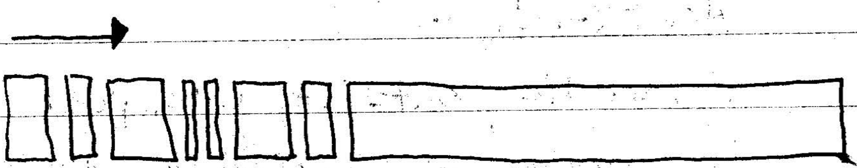
1st Concept: Movie Preview. The first part of the structure is like ~~Music~~ movie previews where the cuts usually start into an action sequence and walk-you-up in intensity, peaking with a poignant text line or completed action such as a gun shot etc. Another preview approach often used is simple, straightforward action cuts. Movie previews usually move thu several scenes (of highly contrasting material) in a short amount of time to give the viewer a brief, quick, synoptic overview of the upcoming whole

Thus the 1st part of the musical structure could be like quick fast, paced, montage-like, movie previews.

The 2nd part, which is continuously or seemlessly connected to the first, would be to start another episode but continue with it, to develop it, or settle in the groove with it letting it last for a much longer time, contrasting with the previews approach.

Thus there are two aspects to draw the listener into the piece: 1.) the quick, fast, ~~past~~ change of scene concept, and 2.) the arrival at an episode which lasts longer - giving the listener a sense of fulfillment by being continuous, or groove like.

(Film Form graphic)



ASSOCIATIVE MUSIC/3

Cinematic Music -

Powerful, Riveting, dramatic, explosive, Action-packed, suspenseful, intrique, dynamic, edge-of-your-seat, gripping, sexy, erotic, thriller, compelling, freightening, soulful, Comedy, ALiENS, humorous, insightful, Mysterious, Artful, Narrative, biography, modern-tale, Classic, Larger-than-Life.

(Assoc. music/3 cont.)

Avant Garde -
Futuristic, outside, unexpected, inexplicable, unrecognizeable, Abstract, unclassified, of-importance-to-a-future-time, ahead of its time, unprincipled, immeasurable, unquantified, unclear, Obfuscated, Wackey, Weird, depicting unusual psychological states, tends towards far-out on purpose'
(see Avant Garde Heads)

Perpetual Motion

The perpetual motion is a constantly moving piece. A Basic inner pulse (rhythmically) is kept constant throughout the piece.

Variations: Changes in techinique may take place while playing the same pulse such as playing tremelo, arpeggios, or single moving melodic figures on one string — all with the same basic rhythm.

The rhythms may be changed slightly by stepping down the rhythmic hierarch - that is expanding back out to a slower but composite rhythm of the inner pulse — but this should only be employed in an ensemble

setting where at least on player still maintains the smaller inner pulse of the basic rhythm which was set at the beginning of the piece.
Other variations incnulde starting softly in dynamics and using crescendendo, or fadeing out at the end of the piece. Also rubato plonging (ritardando etc.) could be used throughout the piece.

Part of the problem is not to overplay the fingers (the techniqne). It requires focus and concentration to think of new ideas while maintaining a steady rhythmic state without dropping a beat.

Phrase End

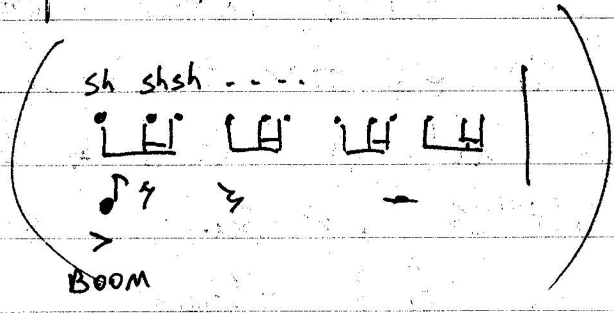
This is more of an exercise than an improvisation text, however the basic concept could be utilized to form the basis for a piece. For every phrase (complete idea or gesture) played, it should be ended the same way. The ending is like a tag such as a rhythm or pitch pattern. The idea is to point the improvisation towards the tag so it sounds like a natural part of the phrase, not an after-thought or added after the phrase has ended but as the real end to the phrase.

Only every phrase — long or short — should end with

with the same gesture.
The reason for this exercise is to focus attention on the ends of the phrases, to develop an improvisational facility for looking ahead towards the end of the phrase.

The idea should force the next piece, which should be free, ~~to~~ which follows the practice of this exercise, to be an exquisite example of phraseology. Players will focus on the complete gesture – not just letting the gesture exist in time/space until it has apparently ended. They will focus on ending the phrase artfully.

World Beat/2



very slow @ o = 5 sec.

This World Beat is all about a very slow, but heavy Macro rhythm. While the ex. above demonstrates an inner rhythm or pulse, the large heavy downbeat is the Tactus and should "Fall" regularly every 5 sec. or so.

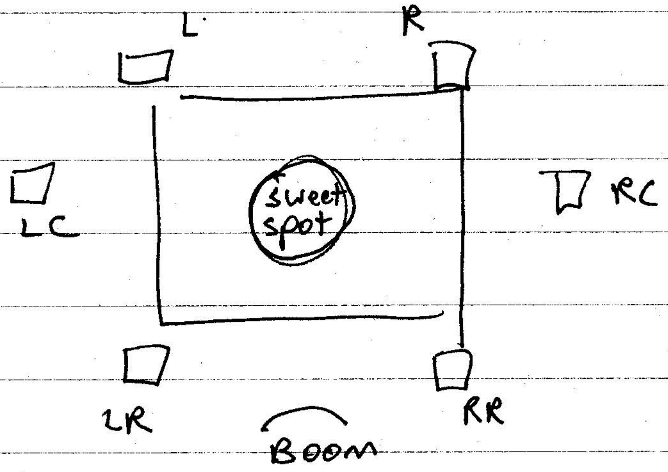
The players should "think" the slow tempo, not the moderately fast inner rhythm. Think of images such as a slow, lumbering elephant walking or a very slow special ritual dance. Play to the macro down beat, but fill the

inner space with appropriate delicate but intricate inner rhythms. Think of images for the inner rhythms such as hand ~~sy~~ cymbals, bamboo sticks, or sandals swishing across a sandy floor.
Think World Beat!

(Surround Sound)

With the cabability of surround sound mixers, such as Otari's PicMix, on the Audio market. It is possible to design a live performance situation where surround sound envelopes the Audience.

1. Left
2. Right
3. Left Center
4. Right Center
5. Left Rear
6. Right Rear
7. Boom

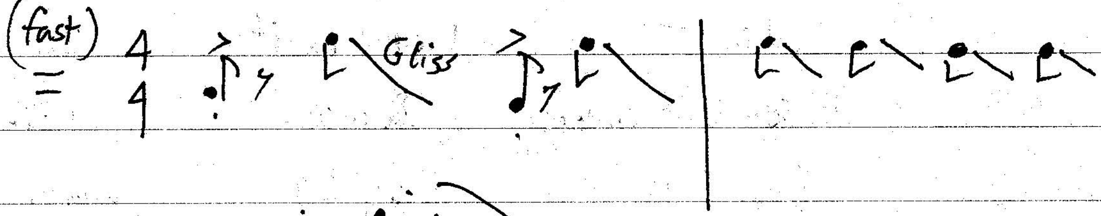


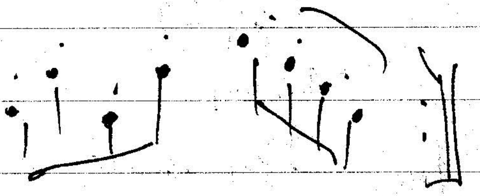
You would need seven speakers, a cable snake & a Pic Mix.

The players would play near the front, as on a normal stage, but the sound wouldbeemminating from the various surround sources, around the audience.

Avant Garde Heads

See previous Associative Music 3 description of Avant Garde.
Come up with a head. - . an idea which deliberately depicts a bizarre, unusual, far-out kind of mental 'state'. Play that as a head and do improves, after it.
such as:





Frenzied Like

(over)

These heads or states could be notated graphically as above as used play sheets.

'State' examples:

Freney	Beatnik	Gagged
illogical	Sex Jones	Thrashed
psychotica	Traffic Head	Razor Branding
Turbulence	Tremble time	Hatred
White Supremacy	Academia Sux	Bleed Slow
Hot Breath	Cig Drag	Beer Piss
Chunky	Funk Back	Dig
Dot, Dot	Why?	Psycho Walk
Whip IT	Wonk on it	Bashers
Essence of Violence	Bounce	B-Guys
Bop IT	Bang IT	Wham
dup dup	Ba lop	Bleep Bloop
Bungi thang	Strip Down	Confess
Wear/Tear	Love IT	Choke IT

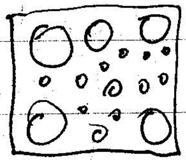
BLEND

This technique is to submerse or die down dynamically and BLEND into the fabric of the texture. The idea is not to get lost or play "fuzzy" but to be an equal part of the texture, ideally playing a separate or even contrasting part while nevertheless trying not to hear yourself at a volume more than that of the others who are playing.

This is a way of playing lines or parts, but the overall sound remains homophonic or textural sounding as opposed to heterophonic with a leading or outstanding melody or melodies.

This is a difficult technique and requires restraint and control in order to keep the texture going – simply as a texture. Think of it as a moving sound structure, whose mass you are an integral part of. Somewhat stochastic (see Stochass) it differs by virtue of the fact that this technique is not a whole piece but merely a technique to be used as a musical moment – a device to help generate interest in the topology of the structure.

STOChass

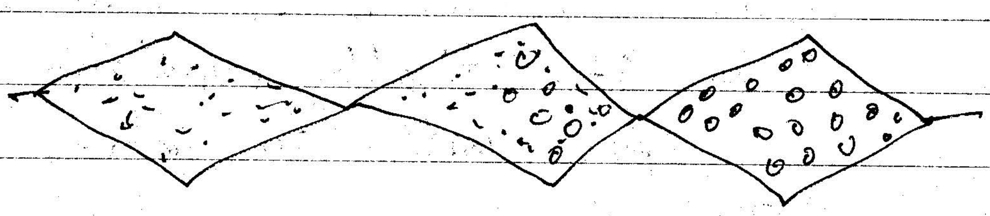


Playing using stochastic principles. This is an idea for a piece whichisonly timbrally oriented, Primarily static, the music changes color only very gradually. IT should be expansive an last over a long duration.

The main idea is that each player contributes a part to the total texture, which generally tends towards noise. The idea is to obfuscate ~~by~~ the aural landscape by statistically populating the space with an imbued timbre or color of noise.

Thus while all players contribute to the overall sound, generally it should be difficult for each player to discern his or her own part. It is the overall total, statistical population which is important.

The population should also grow more or less dense at times; and when less dense, the individual parts which make up the whole may become more discernable. Then inevitably the texture may grow more dense again by virtue of increased population.



Tempo

While tempo, in the traditional sense, refers to the speed of the beats; tempo in this exercise means the rate at which ideas progress. Therefore to call a 'tempo' means to call the rate at which the musical ideas will change: slow rate, fast rate, or mixed rate, for example.

The idea is that players will set a 'tempo' of activity and consciously try to project ideas into the improvisation at a rate consistent with the tempo.

Ex. - Set a 'fast tempo' but agree upon the relative predetermined length of the ideas:

Such as brief, moderate, or lengthy. Then plan to move into a more or less free section, allowing those ideas to be expanded upon more fully.

(TWOGether)

Together

The players try to play nearly the same part. The part could be played in octaves, or in 3rds or sixths etc. But the players should listen to each other and try to play a nearly as possible the same part.

In an ensemble it is a good idea to have two designated players to perform the technique while the other players accompany or otherwise play background textures etc.

The idea is to use the EARS to listen and shape a part as two against the remaining parts.

Body

Practicing is often done for the sake of reaching specific goal oriented results, and therefore many times, the presentation, body, physical aspects of performance are secondary. Afterall those Aspects come to front, more in the real performance situation than in the privacy of rehearsal or the practice room.

Therefore this technique is about the **Body** aspects of improvisation. The players should plan an improvisation, the energy of which, is based on a relationship ~~which is~~ between the body (movement/action/Energy/Projection) and the contour of the music.

In live performance, frequently the opening tends to be more focused or intellectual while, as the performance and time passes, the body interacts to help push the performance forward. The body becomes more of a factor in projecting the ideas of the music — more body action means more active music.

Plan an improve where body movement and action becomes part of the complete piece. Practice this. In performance, do whatever comes naturally.

3 Minutes

Play 3 minute-long episodes. The episodes should be complete and filled with music, but each idea should taper off after around 3 minutes. Some episodes can be longer, and some shorter, but the basic time framework should be to strive for improvisation episodes which are roughly 3 minutes in duration.

Some episodes may start fully and proceed "full sail", others may have a slow attack, or a slow release in terms of the dynamic envelope of the overall texture. Thus the piece

is simply a combination of various strung together episodes as opposed to one long presentation. One instance of the technique is to think of each 3-minute episode as a microcosim of ~~the~~ a larger piece.

Strive to make each episode 'gem'-like or jewel-like in terms of the intricate content of its existence. Do not focus on transitions between episodes, for in the overall context, certain episodes will inevitably sound transitional.

••• Counterpoint •••

Even tho improvisation tends to be more independently polyphonic, the conscious attempt to create counterpoint — such as the imitation of melody (canon at the unison), starting at a point later in time, can add a different kind of life to the texture than the otherwise independent polyphony.

the counterpoint should be arrived at improvisationally - that is spontaneously — and not forced where it would sound written down or composed. The imitation, therefore may not be exact, but more gestural in terms of the pitch outline. However rhythm can be exact.

This may naturally lead to simple antiphony (answering phrases back n' forth such as antecedent and consequent phrases) or trading fours or eights, such as calling out the phrase and having it varied or extended as it is answered back.

En Garde Point.

As opposed to Avant Garde - which is before the point -, En Garde IS the point. At some placeintime during an improvisation 'the point' should be called.
En Garde, can be a call to "heads-up" - more focus, Attention etc. - or it could a call to a point of departure such as a cue - verbal or oral - to move in a different direction.
The point could be, for ex., simply getting other players to ck. in for more focus and intuition in order to "tighten" the improvisation at that point.

En Garde could also be the start of something — or the end of something too. It is simply a point which can issued — even visually (~~w~~ with eye contact) — spontaneously.

The point differs from the Cue in that the Cue is usually a predetermined place in time — and is arrived at in a goal oriented manner. En garde (point) can be at any place along the duration of the improvisation — and should be an intuitive / spontaneous gathering of the music at that instant ... more an abstract intellectual concept rather than an acoustical-musical one, however.

Van Garde

The 3 points are Avant Garde, En Garde, & the Van Garde. The Van Garde is still a part of the forward thinking or action, but acts as a follow-up to the breaking thru action of the Avant Garde and the pointed focus of the en Garde.

The van garde, acting as a follow up, helps clean up loose ends and provide the closing energy needed to put the idea across.

In a musical setting this could mean the tail or close of an idea, gesture, or phrase.

Suppose for example, in an improvisation the initial idea is represented by the "Avant Garde," the reality or statement of it is the "en Garde" and the close or follow thru (~~cadence~~ cadence, phrase ending etc.) is the "van garde".

However all parts are still in the "garde" or leading point of the stick or idea.

The follow-thru could be a cue to ck.-in visually or aurally to intuitively see that and idea has been completed successfully — or perhaps needs to be extended.

It is simply a way of regrouping after the onset of an initial idea, and getting ready to move further on.

Build

This technique is simply about building a texture, in a group improvisation setting. The combined effort of the parts — usually thru additive textures, increasing dynamics, repetitiveness, accelerating movement, and overall more active musical gestures — contributes to the effect of building or increasing energy towards a particular direction.

That direction could be to climax a section, or end a section, abruptly juxtapose another section or remain in the same section and then unwind or decline or unbuild the texture.

The swelling or building is usually done with an increase in volume level as well as intensity. Thus some overall thought should be given to where the build gesture is going, and how to deal with it — such as it's Life, shape, form etc.

UnBuild

~~unbu~~ unbuild is the co-technique to "build". Unbuild is the taking away – piece-by-piece of the structure which was built up in "build".

Unbuild is not deconstruction which is the obvious obfuscation of something which has been or is trying to become constructed. Deconstructive action tend to destroy, negate, or oppose what is trying to become created and in so doing forms a distorted kind of "creation" on its own merits.

Unbuild implies that the players are aware of the musical elements which have been utilized in the building process and are therefore

able to carefully lessen or unravel the "build" by taking Away its elements.

The purpose of unbuild is specifically to have a place to go to after build. In other words, ask the question "What happens next?" For ex. in a section where the texture has become large and is building up – then where is it going to lead to – or what is going to happen next. "Unbuild" provides an unusual and somewhat unexpected solution to this situation.

Howl

This technique is about the wail or howl, which is probably one of most primitive or primal types of expression. Usually the music or texture is loud, somewhat boistrous and dense. The simple utterance of a good basic howl provides relief and a gestural starting point from whence other musical gestures can be drawn. The howl is not a low growl or a shriek but a real sliding or glissando, sighing with real musical expression to it.

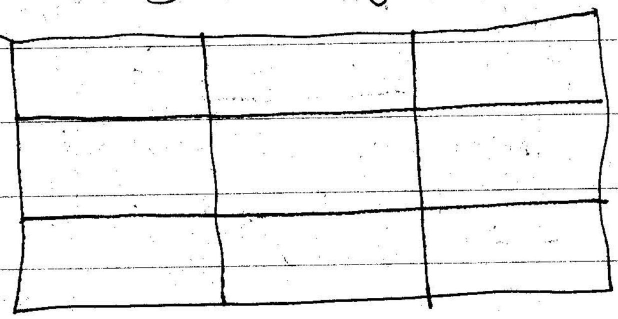
It should be a lasting and substantial type of howl — one which makes a statement. The howl should not be shy or timid — but bold and adventurous. It should come

from deep within the bowels and the psyche of the imagination, the primal howl sets the stage for what's to come, gesturally speaking, for the rest of the improvisation.

Matrix

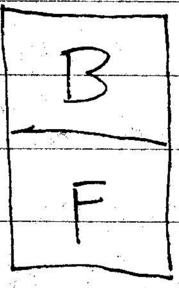
Matrix improvisation is about establishing gestures formed out of a geometric, intellectual or mathematical sequence rather than a purely emotional response. This requires a little "before hand" work such as writing down a ~~Mart~~ matrix of techniques. It is a good idea not to make the Matrix too complex, since you should naturally try to recall spontaneously and from memory what you have done. For ex. a 3X3 Matrix is a good way to start.

3X3 Matrix

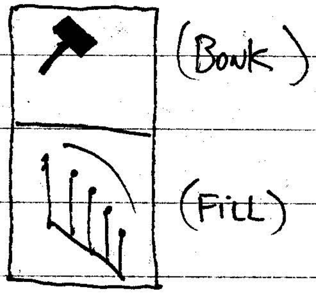


Fill the matrix with appropriate symbols such as letters or diagrams etc. to remind you of what to play.
such as 'B' for BONK

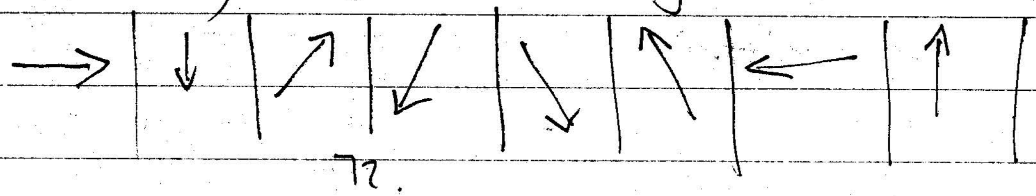
or 'F' for FILL etc.



or use graphic type symbols



Then complete the entire matrix and 'perform' it by <u>traversing</u> it in various directions including diagonals + retrogrades etc.



Patterns

Pattern gesture is highly related to the visual analog of 'seeing different patterns'. It's more a technique of visualizing a miriad of ways of playing scalar-like but in as many different visual combinations as possible.

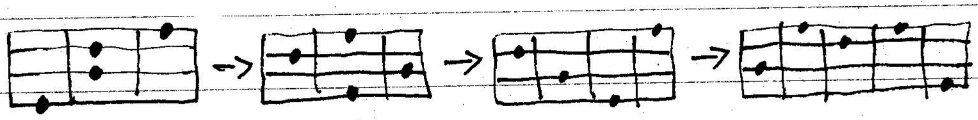
Playing based strictly upon a visual principle is not always good, since the ear is the final judge of what sounds best; but using a visual analog for creatively coming up with novel angles, patterns, curves, placements and rotations can add an extra boost when you are trying to explore new ideas.

Using visual patterns, which sound good, is another way

of quickly memorizing the shape and the sound produced by the pattern ~~shape~~. This helps separate components into the pitch structure (which becomes a visible pattern) and the rhythmic structure of the pattern. (which you relate to differently)

Visual patterns can be as complex as possible or as simple and repetitive as need be since the background for the pattern is the physical nature of the instrument: such as the fretboard - for guitars, keyboard - for piano, valve combinations - for brass, keys - for woodwinds, fingerboard - for strings; it is important to see the pattern in motion.

For example if the pattern is memorized as placement of fingers upon certain frets, then unless the aspect of fingers in motion is also included somehow in the visualization — thru say the concept of 'frames' as in a film or 'animation' (layers of ~~idi~~ blank idiomatic instrument backgrounds) then the return to or repetition of fingers over the same fret for example can obscure or even defeat the visualization and memory of a clear moving pattern.



(sequence of patterns moving thru time).

Languaging

This technique is similiar to the concept of traditional phrase structure except that it is a straightforward concept which is not as detailed as traditional phrase structure (with antecedents, consequents, phrase chain, period, dbl. period, interrupted period etc.) The language gesture is merely to improvise, in a syntactical manner, similar to conversation. Thus the phrase structure ~~and ges~~ assumes the outline and gesturing of typical speech patterns, where for example often conjunctions such as "But ... But", "Or ... and", "But what if ..." etc., or exclamations "Oh Boy! ..." punctuate and

help colorize the conversation. The improvisational gesture therefore should assume the shape of a conversational utterance.

Continuing to "blab" incessently, ~~as~~ firing off one phrase after another, without expecting a reply is one technique, Additionally which could used as ~~an~~ a solo technique.

The language way of phrasing should not fall into traditional phrase structure. In fact, the idea, rather, should be to create sounds with are not discrete pitches, and therefore 'speaking in tongues' is a reasonable, but abstract ~~way~~ method of fashioning the utterances.

phrase "Languaging" distinct from an overall "Languaged" sound

Also this technique differs from a related concept often called "Languaged" where the overall communicative ideas of a performer or ensemble assumes an abstract and highly individualistic expression (a unique style) which could be termed "Languaged".

"Languaging" borrows from that overall concept but differs in that it may only be a momentary technique, even used by just one player, while the others in the ensemble may or may not be responding to, or even playing against the player who is languaging his sounds.

Tonal Based Improve

a Tonality based based ~~should~~ improve should center around a polarity of pitches. This technique doesn't have to mean necessarily "Major" or "Minor" but could be even an arbitrary or spontaneously arrived at collection of pitches, as long as the basic gesture is to use the pitch relationships as the basis for the improvisation.

Other "polarities" or relationships may juxtapose with the starting one to form a completely cell-like or tonality based piece; or this technique could be used as a small part of a larger improvisation which includes many other techniques. as well.

While tonality-based improvisation centers around particular pitches an effort should be made to avoid creating beautiful or memorable melodic type lines. The goal should be to improvise — and therefore the collection of pitches should be used more in a harmonic cell-like fashion rather than a dramatic projective-melodic instance.

Use the pitches of the tonality freely and without effort creating an effusive polyphony, ~~th~~ with care only for the feeling ~~to~~ of the tonality created by the use of the rotating pitches.

Running Passage

A running passage is similar to perpetual motion, but differs in that it the basic rhythm does not have to remain constant throughout the passage. Even tho the gesture is that of "running" or moving rapidly, there may nevertheless be sections of pause, sustain, or slower activity.

The running passage should be idiomatic -- that is lie well under the fingers -- and should strive to build in intensity and imbue the overall texture with more intensity at the same time. A running passage can be like a solo, It should work' the instrument a cover the full range

of the instrument using a variety of ~~the~~ techniques for creating sound. Running also does not mean constantly moving but can also be repetitive at times as well. Thus several techniques should blend together to form a running passage.

For practice - think more - Always more and push the curve or the envelope of what is possible technically so that brilliance is allowed to develop and flourish in a proficient, sparkling, gestural manner.

FLOURISH

A Flourish is a musical gesture with bravado, penache, savoir faire, style, energy and technical acumen. Usually brief, and non-phrase oriented, this musical utterance is celebratory of the idiomatic and expressive qualities of the instrument and the personality of the player. Think, for example, of a harp glissando, or trumpet fanfare as typical flourishes. Another striking and analogous visual image is that of a dashing Prince paying hommage to his King & Queen. He doffs his feathered hat, bows his head and

gives a flourish with the hand to gesture his arrival yet obedience and willingness to serve.

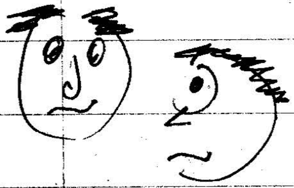
The musical gesture is not meant to be a responsorial or anticipatory type gesture, but it rather a statement of brilliance — a bold and sudden statement, usually at an entrance of the voice. A Flourish could be in any tempo, any style, and point or tend upward or downward in its direction, but the performer should 'paint' this musical gesture with bold and confident strokes.

<< Humor >>

The musical Ha-Ha!
(See emotion as gesture, later.)
Try to think of the lighthearted gestures to mimic the sound of laughter or express ribald, jocular, good-natured snickering. Laugh with your playing — and be funny and pleasing. While having fun and poking fun, do not slip into self-incrimination and vehement caricature, but let the good vibes flow, lighten up and portray happy thoughts with your playing. Make funny, weird gestures.

Timing is everything, however, and the musical Ha-Ha should come at just the right moment

and not last too long
to the point of being uncomfortable
for the listener or the player.
Let it last just long enough
for the audience to get
the point — "Hey They're
capable of playing with
Humor"!



Sneak

Sneak is a sudden, pernicious, stealthy move on the player's part. The performer should play as if keeping the music a secret; then with sudden bolts, and bursts, and jabs. Sneak is all about the breaking of a barrier with the unexpected; and then having an introspective, curious, questioning motive to the playing -- as if doing something dangerous, then ck'ing out to see if anyone noticed.

Sneak could also have an ~~ulteri~~ ulterior motive such as changing into anger or deconstruction -- or perhaps

Sneak could move fullsail into an attack. In any case "sneak" should be played with genuine emotion as if slightly guilty - but quickly striking and retreating.

Sneak should be preceded by a gesture which will make it apparent such as serenity or calm + sustain for example,

EMOTION as gesture

Playing improvisational gestures can often successfully be paired with an emotion. Thinking of the gesture, as combined with an emotion makes for a more well rounded presentation since the technique or gesture is combined with a particular feeling, mood, or atmosphere, which helps put the point across.

Simply thinking of emotion while playing, often results in a weak gesture but strong emotional content; while combining

the ideas of gesture and emotion leads to a more holoistic and complete statement.

Almost any emotion is "fair" game - but care should be taken to see that it works well or melds with the improvisational gesture.

ex's -

Anger, frustration, sneaky, joy, love, hope, fear, pain, depression, exhuberance, freedom, uplifting, accusation, telling-the-story, introversion, backing-away, spying, solitude, single or solo, pairs + duets, whispey, strong, muscular, feminine, masculine, light, bold, angular, jocular, lost love, desire, success, curiosity, mechanical, unfeeling, cold, chatty, open, communicative, aloof,

cont. —

difficult, unfriendly, biased, particular, pantheistic, somber, Agast, surprised, scared, freaked-out, paranoid, crazy, psychotic. etc., etc.

- - - - - - - - - -

Some comparisons . . . .

Gesture / Emotion

fast, irregular, spiccatto - //	somewhat frantic
slow, measured, pulses - //	bold, walking, determined.
strong, Angular, diss. chords - //	Anger, insistance, pow
flowing, smooth, dia. melody - //	soothing, warmth, mildnes
fast, pointillistic, strident - //	freaked out, crazy, psychot
soft, low, melodic with sudden Attack chords //	surprised, sh

As these comparisons become more extended it becomes Apparent that the idea of gesture and emotion are sincerely two separate entities. For example:

Thinking primarily of musical gesture – one can reduce the technical aspects of playing into broad – very broad – emotional equivalents. Say for ex that faster tempos create more excitement, while slower tempos lessen excitement. to a certain extent. Upward melodic motion tends to increase tension while downward melodic motion tends to decrease tension, Dissonance tends to increase tension while consonance tends to decrease tension. These, of course, are only very, very broad categories (for ex. a slow tempo with downward melodic motion, but highly dissonant may increase tension.).

Therefore when trying to combine the idea of gesture with emotion it is best not to become too particular or detailed with the concept.

Thinking of the emotion provides an abstract framework or background only on which the technique is placed. The emotion should be a general milieu or thought-stream which when combined with a technique or gesture - makes the gesture stronger, more focused and more meaningful.

Of course, a good improve should move in and out of the general techniques and not enforce any one technique as dogma to the detriment of others. Stay free, loose, and intuitive to be able to adapt

adjust and change at an instant while listening, ~~and playing~~, improvising, and playing.

{Theatrics}

Theatrics, which are dramatic gestures can add a relief from the relentlessness of other-wise straight ahead musical performances, Many times the theatrics take on a humorous aspect and involve some type of stage actions or antics which move the focus temporarily away from the strictly musical instrument performance idiom.

It is better when the dramatics are spontaneous and not planned out, but care should be taken not to disrupt the improvisation or cause an overt audience response —- such as loud

laughter where it would not be warranted.

Also theatrics can lead to truely unusual sounds and really neat special effects — which when separated from the humor and/or body movements create substantial musical resources on their own.

Try to think of an odd or unusual circumstance . . . something totally out-of character as the focus of the theatrics. Exploit the intrinsic circus, shock or visual aspects of the drama.

{ENGINE} Engine

Engine is about the underlying energy which powers the gesture. Tap into the engine, the nature of the energy which is the power of the gesture to help find a synergy for moving forward. The "chi" or essence of the gesture is what kind of energy: strong, hyper, over drive, mellow, slow, stately etc is going on in The body.

This engine is to be "ridden" through the life of the gesture. Therefore the gesture is made well-rounded by the Life of the energy with which it is imbued.

Overdrive – or hyper drive can push the gesture over the edge -- moving it into distortion, but overdrive can also allow the player to extend technique under physical duress which is how performance naturally takes place. Thus to develop technique under hyper-drive means that technique is truly being extended and tested all at once.

"Listen" or monitor the body's engine and practice moving the heart beat of the engine's energy to various places

Sprint

Sprint is the improvisers analog to a track footrace. In this technique the performer is going all out. It's a sprint or a mad dash from time 'A' to time 'B'. Not essentially competitive, but intrinsically somewhat so, this technique is ~~no~~ about moving the performer's energy into hyper-drive. He/she should try to over-run the normal technique, to force one's self onto a higher plane of physical activity thru the exertion of the self -- that is putting the energy into extending the technique beyond the normal limits.

many times the sound generating portion of the body is the digits (fingers). Hence a word of caution about hurting the fingers/wrist/arm etc.: whilst in Overdrive focus on moving harder and faster but back off the minute you feel any pain in the hand.

The technique is more about letting the brain's energy and emotion flow thru, or channel into the technique of the fingers rather than forcing the fingers into a state of pain. Work from the total body.

Attitude

In regards to putting the improviser's energy into overdrive, Attitude can play a part in projecting the emotion and gesture of the playing. Even a slightly "Angry" Attitude can help push patterns and other techniques such as "sprint" onto that higher level which is sought in the playing.

Attitude is not quite full-fledged emotion but is more of a general feeling of "tone" onto which emotion is projected.

To cop an attitude think about things like being a rebellious Artist, or strutting your stuff, or being a virtuoso, or even

the great pacifier, or the world's best communicator etc.

Improvisation in general requires a readiness to engage intuitively and "feel" and respond to what other players are doing musically and emotionally, thus in coping an Attitude it is a good idea to start with a sensitive "bend" and then layer feelings which promote confidence over the top of that.

So much of the symphony player's regimen is like that of a racer . . . . where when the conductor fires the starting pistol the player's

Start functioning as Acurately as possible in regards to the commands dictated to them and the symbols put before them.

For the improvizor, however, anything can happen at the moment improvisation begins, thus the improviser must be savvy, Aware, Alert, Adept, Sensitive and flexible. He/she is not being told what to do, but is sensing what is appropriate and is doing it ~~with~~ with his or her on Attitude.

Appendices

What gestures ~~what~~ creates a reflective type of music?

1. One Note. To start playing with a single tone promotes the initiation of idea imbued with potential. to repeat that tone promotes reflection. To ~~return~~ play a different pitch instead begins an emotional journey only which the player's intention and pattern of the melody's pitches can reveal.

How to deal with the changing structure of improvisation.

2. The different degrees ~~of~~ and shades of improvisation, structured improvisation, composition, composition with improvisation, etc. make for a need for flexible adaptation when playing. Communication is the key to understanding what works best in at a particular moment.

Using other players as an initiative resource.

[3.] Joining other player's in spontaneous combinations of ensemble's can sometimes contribute to interesting and exciting new musical energy during a concert. It is a good idea to start off with a "known" instead of a "variable". In that way the "known" sets the tone for the variables to follow.

Multi- or mixed media.

[4.] Improvising to video presents some interesting challenges such as: do you play subservient to the video, do you play independent of the video, or do you just play as usual and select a video to accompany your playing.

choice a). is curious because if you try to match the music to fit the video and you're improvising then likely the result is abstract which is hard to make malliable, or to fit into the video images.

5. **Grab** - grab is like counter-point where you imitate another player's gestures. You "grab" what he/she is playing at a particular moment and imitate it, briefly.

the "Grab" gesture

6. **Slither** - think of an underlying texture which accompanies and is snake-like slithering along the bottom of the texture. Slither along subtle and subdued.

"Slither" gesture

7. What 'cha GONNA DO?

At some moment in a solo improve start repeating your basic gesture. You are playing and listening to the effect of your music at the same time; but also have mental space to imagine what may come next.

This brings home the idea of exactly what happens musically when you work yourself into a corner and have to "play out of a jam". It forces you to tap into the Creative force directly that makes you decide which ideas follow others -- which is what makes for an exciting & creative improvisation. The repetition, or stasis is in a way directly generating this effect.

imagining musical gestures and how they go together. to form larger structures

The musical environment: where you Live and where you play.

8. Environment - for those people who are influenced by their environment, the space you play in and the surroundings. Atmosphere or the type of improve community can be determining factors in how active you are, how you think about improve, and how often you play.

For example I was told in 1997 that San Francisco is a "good" place to be for improvisation. Thus comparatively speaking, San Francisco must be an active place for improvisers; and since improvisers tend to be intuitive players, the overall sound and feel must be moving, changeing, and developing at this time.

Thus it may be a slight

misconception to think that you can always take your music with you wherever you go. to some extent you are what you are and therefore the music will always be within you, but living around a healthy and active improve environment can be stimulating for your improvisation to the advantage of adding an extra boost to your playing.

9. Brief discussion on melody

This discussion on melody takes a slightly different approach: namely that of contrasting melody – or the gestural idea of what is melody – with other techniques in general. What makes melody stand out as melody when it is juxtaposed

with other techniques for example. How does a melody transform from being a melody into, say an arpeggio? Primarily, in a gestural improv environment where many techniques may be employed all at once for the purpose of making music, a SLOWER more direct approach to pitch playing generally results in what can be perceived as melody. The idea of connecting the pitches together to form a direction -- or a string of tones -- inbetween which some filigree gestures can be placed, is generally a basic approach to making melody. But that string of tones should have an interesting shape and be imbued with an appropriate expressive quality concomitant with the sound being

melodic shape

re: climax: phraseology and dynamics

being evocated by the tones.
(For ex. if the tones are more "Eastern" sounding then the evocative expression might be more meditative for example.)

complex melody

A complex melody may consist of arpeggios or may have more than one part (voice) involved which contributes to the indigenous nature of that melody. However part of the problem in gesturally or spontaneously improvising melody is that if the classical model is emulated (antecedant/consequent etc.) then the music resulting from that model can usually sound somewhat classical (even classical new music sounding).

melody as an outmoded concept in experimental music

Thus the problem inherent in "melody" is that it is a somewhat outmoded concept in experimental music.

Therefore the initial concept in this brief disussion was that what can be perceived as melody, or what can be carved out of the texture and made to be representative of melody, is normally a basic and slower more direct approach to connecting the tones. Yet care should be taken to maintain an overall feel for experimentation and for being flexible thus quickly being able to move into another technique (which is not as perceptable as melody) at a time when the improvisation requires it.

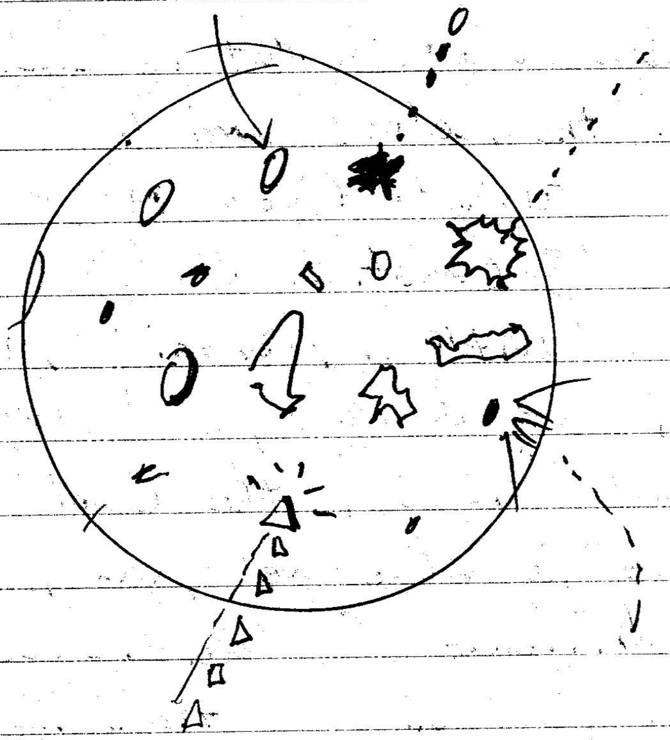
Attack -

The moon's surface is an excellent analogy for the concept of Attack. Think of all the different types of imperfections such as cracks, craters, mountains, holes, dips, dings, etc.

Also ~~image~~ imagine each imperfection or impression was caused by something striking the moons surface.

Thus the act of Striking is Analogous to Attack or articulation — each attack having a miriad of different forces, velocities, impact etc. Thus the moon's round surface is like a very strange piece of music

with many different kinds of articulations represented by the various shapes along the surface which were formed by objects "attacking" the surface at various rates of speed and force.



Art-

Catharsis - the Greek Ideal of Catharsis is the empathetic release flow or rush of emotion. The Audience projects emotion into a performance and receives back a symbolic reflection the self. They see something that reminds them of themselves and have a similar rush or flood of empathetic emotion.

Often with improvisation, where the language is new, and avoids classical "-isms", the emotional Content is also new, very different, and difficult for audiences to project an emotion into.

Experimental music as well typically has a transient quality

around it, and nailing or centering upon particular emotion is equally as difficult. Therefore audiences frequently find themselves giving rather than receiving in terms of the Greek ideal of catharsis.

Improvisers need to remain aware of being able to employ emotion in their playing, to focus on working together to project emotion, and to help educate the audience to new and more modern emotional states which is beyond mere experimentalism.

Time and a Place -

Everything has a time and a place. Thus within the scope of a particular improvisation performance certain types of music may arise which seem odd, out of place, or unsuited for the performance. Time and place refers to the ability to judge performer personalities, the mood of the audience, the nature of the space, the histrionics of performance in the venue, the day of the week etc. ---- all these things; and still be able to improvise the most appropriate music for THAT space. Thus a

certain odd or out of place style of music may not seem odd given another setting. Thus it is not just the fact of performing in general, but of performing accurately for the given time or place, and space.

More on Emotion -

re: catharsis, re: emotion . . .,
The classical musical descriptive terms such as presto, Allegro vivace, Allegro moderato, Andante, Langsam etc. helped to define a basic idea concerning emotional content in the music. This system, which is based upon rhythm (takt or pulse) is also related to heartbeat. In a modern exploratory, experimental setting such as musical improvisation where the music is not based upon rhythm — rather a consistent rhythm; Then the emotional content is harder to define.

(re: Associative Musics)

an associative approach, on one level, works in conjuction with the other more traditional concepts (descriptive terms, pulse, harmony, tone color etc.) when those concepts arise or take place in the music.

Emotion, as an associative technique, may also include the idea of "attitude" as well. ~~as~~ The basic emotional feeling for emotional playing is more about creating or generating the feeling of that emotion within the audience; and that may not ~~necessarily~~ mean the players themselves maintain ~~that~~ the same emotional state. The emotion, striven to be produced, may be generated as much by attitude from the players

as by feeling the emotion which is Attempted to be Created. Also it is highly subjective as to exactly which emotion each individual person may or may not be feeling. This is why video is such a powerful ally because pictures along with music can more Adroitly help predicate an accurate projection of emotion. Recall the point of this however is to explore or experiment ~~with~~ with the phenomenon of new emotional states (re: catharsis) and not redefine the day-to-day emotions which have been well documented and defined already.

Rather than trying to define a theory of color, image, shape, tempo, harmony, for various emotional states; for improvisers it works best to provide a brief outline and let the players fill-in as needed. Their playing which may exceed the capacity to be described in words — may more appropriately find a way to generate emotional content than exact theoretical descriptions (ala Scriabin etc.).

Progress of Video

Video images moved from stills to moving pictures to color to larger screens with curves and ~~pa~~ more panorama. Video has yet to make it into 'space' as sound has. Video is still basically two dimensional in its presentation.

We have lasers and reflection (mirrors) of laser light combined with video, but holography or 3-D video is still being developed.

Yet sound has made it into space via surround sound. Thus the use of dancers when combined with video

and voices as well as
spatially located improvised
music sound sources
works to create more powerful
Artistic messages.

.8 from "primarily Phallic"

(varied texture, Aggressive, Angular)

1.) TAj Mahal -

a.) proportion Between Fulls and VOiDS

b.) Echoes in The MAUSOLEUM

c.) From The Entrance to the CROWN OF The PALACE.

d.) DOUBLE DOME & CORNER DOME

e.) White MARBLE & RED SANDSTONE

8.) ON The Throne of The TAj: IN Paradise.

Additional Quickies:

1 - 6 - 4 - 8

- Crown of the Palace
- Emperor's Consort
- Seven Wonders of the World
- Jumna River
- Masterpiece of Architecture
- Perfect Symmetry.

9.) Carved Marble Screens which top the walls, & Illuminate the Mausoleum.

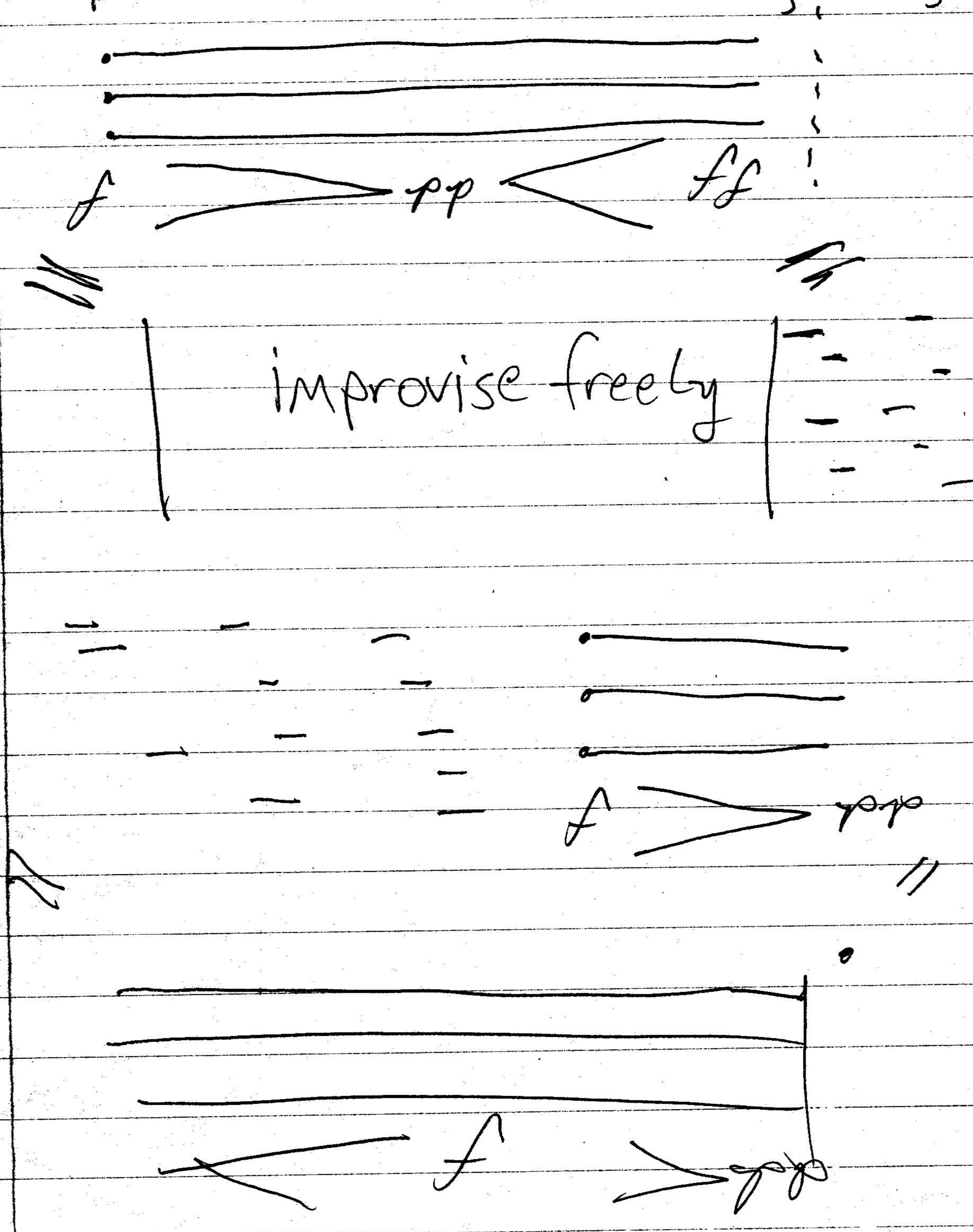
ASSOCIATIVE IMPROVE:

USE SOME, ALL, or NOTHING from these Associations.

See the end of the book for an Associative Music example score.

• # DEFRAG

to Fragment the improve into a pointillistic sparse texture.
The improve should be a poly-layered kinda thing.



Just One Thing

One Thing. Is about playing just one thing, one little idea, concept, initial spark of improvisation. When you first start to play; take that initial idea and play only that. You may embellish it such as w/grace notes, dynamics, rhythm. Make the embellishments subtle however. The idea is that this makes a relatively short piece which is highly monothematic. The interest should still be maintained in an ensemble setting where everyone will have a different idea, but nonetheless just one idea each. Each person sticks with his/her own idea. ~~I~~ Thus the short piece becomes a piece based on just one thing.

A Prelude

Like many ideas such as: intonazione/toccatta
Prelude/fugue, Intro/piece, & Entract/
main Act, warmup/play etc. prologue/
this idea is to forestall the main
pyrogliphics of "juicey" highly relative
interactive playing — making that
the main body of the piece. This prelude
or "start baby" is a subdued
doodling, climbing into kind of
section where ideas which are NOT
too clear are put out without
any overt responses from ensemble
members. When to start the
Main Piece? Once this "warm up"
has warmed up ... i.e. when it feels
like it is time to begin to move into
the main section then a "cue Baby"
can be given to begin. Then it should
be "HOT" in terms of intuitive, interactivity

Epilog

The piece should come to a conclusion. It should end, definately end an be over. Everything should be complete and stated, given out, and used up. Then a coda or epilog which looks back and reflects at that emotional energy in a reflective, subjective way can be played. This is not to recall themes at all — in fact subdued, quie[t] reflective, filigree is better to make a break and contrast for something different. This is NOT a new piece nor the sectionalized continuation of the main piece. It is a reflect[ive] epilog of what has just taken plac[e]. The critics comments are therefore relegated to the musicians themselves wh[o] are after all, highly qualified to comment thru sound, on their most recent work

TABLEAU

I.	II.	III.	IV.

These are not episodes but tableau. This idea is to present musical tableau analogous to film, ballet, or theatre. In film tableau the scenes, setting, situations are often completely different such as Arturo Ripstein's Woman of the Port from Mexico – where the story is told again and again but from everyone's own individual perspective. Thus the tableau are unified but diverse as well. Musically the players must mentally reorganize the world of sound to become fresh new and to re-objectivize and revitalize their sounds. This regrouping is the focus which draws the tableau form in upon itself and help to keep the musical structure succinct at it's extremities. Not necessarily

Short pieces at all, rather avoiding the tendency to project and overall sense of balanced proportion each piece should exist in its own private Universe. It is the purpose of this exercise to focus on the Automatic juxtaposition of those Worlds. This is different from the ongoing gesturalization and shaping of musical ideas over time, In this exercise the Tableau ends and ideas are left behind. New ideas begin immediately. The players have to strive together to bring off the Tableau effect. Classically, Stravinsky's Petrouska does this by using characterisations consistent with the ballet of Harlequin-like players. Work on the seams. It is the juxtaposition and effectiveness of those ideas which will move the piece as a whole to a higher level of perception and development

Opera

Like the characters in a play or an opera which take the stage with all due pomp, importance and introduction, the players should from time-to-time become more acutely and overtly dramatic. Like the Opera characters, the instrumentalists should let their parts "take the stage", be front and center, and sing out with emotion, underscoring the meaning of the musical presentation. Other players should support the drama of the emotion with Appropriate techniques so that when it is their turn to take The stage the plot is continuing to thicken. Let the emotional juices flow and take on role playing for the sake of advancing the improve into

the dramatic realm. No tip toeing. Go there with bravura, bold undertaking. Play with flourish, Swagger, lilt, and dash!

The idea is to let each instrument "sing out" in turn while the others remain subdued, yet intensly supportive of the dramatic thru device such as sustains, crescendos, tremelos etc.

This is a small opera with the work. It should not become some grand, false, fabricated illusion, but should be like someone walks by a house at night to peek in the window and see's a party with a ribald, good skit going on which is fun for all.

— Morph —

Wor b N

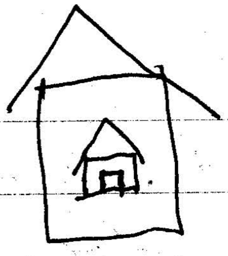
any techniques attempted by a player or players acting in an ensemble have the right to change the techniques and have them ~~it~~ become something else. The idea here is that an idea will not become compositionally etched to the point of scoring. Rather the ideas remain fluid and free — where one idea can stimulate the thought processes about new techniques.

Self Realization of the journey thru the techniques into a plane of becoming more Adept at recognizing when an idea has been crystalized into a concept is important during the process as a whole. At times Also Knowing that an idea is in transitio[n] that is — it has left the original

idea and is moving, evolving towards something new, bigger, or more full intuitively is equally important.

An example is EPILOG where filigree, subdued, reflective playing might grow and become so strong as to evolve into a complete new episode which could propel thru Kinetic energy the piece to a new formal level such as TABLEAU.

All techniques should be experimented with, changed, and made to become something else. What is important, is to see Blue when the color is changing from Red to Green to Blue, to Purple etc. To be in the moment at that moment. The techniques are to serve that end.



IGNORE THE House Within a House

This technique is about small discrete, obvious musicalisms which arize in the playing. They usually are (miniatures) new, diminutive, accurate musicalisms which deliberately define a new direction, sometimes folk like, within an otherwise raucous texture. The purpose is to have a world within a world. If ignored, these small intensely musical styles within the context of a larger and different style are allowed to flow in and between the voices which contributes to a more multifaceted texture. Howeve if picked up on, that is – responded to, reacted to etc then often the players will try to accompany, or create an additional part of their own such as adding a rhythm etc.

or quickly adopting that momentary style. Thus it has the effect of changing the whole texture and thereby possibly the direction of the piece eventually, as well.

Thus sometimes when some player throws out an idea for a response, it's o.k. to ignore it — to continue on in the direction which was initiated earlier, and possibly throw in your own different, new, ideas later — which may also become ignored too.

to return to defining these ideas for a moment however — let's say the texture had begun in a more or less smooth flowing pattern of long sustained notes creating a kind of chordal quality to the music. As the piece continued and the need arose for a new element to come about in the texture, one

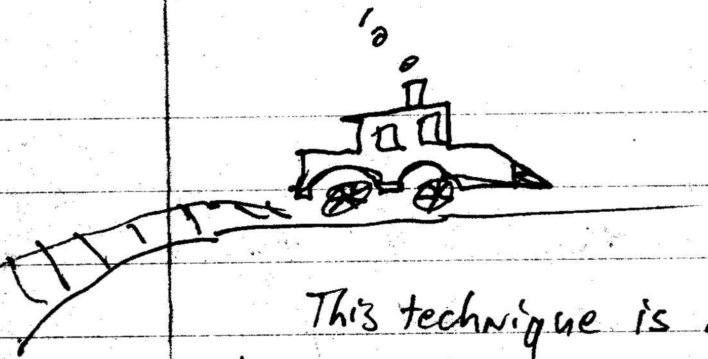
of the players interjected a brief "jazz like" riff. If for ex., all the players accept and respond to this jazz like idea; then the piece will radically move in a completly different direction. Hower if the jazz-like riff is ignored — that is allowed to be played out by the one player, and then the smooth, sustained, texture continues for a while; then this become a kind of piece where ideas are injected over the surface of tho smooth, sustained texture. Other players may inject small world's within a world from time to time creating momentum built up from different ideas within the separate parts, but not allowing the texture as a whole, and thereby tha piece to be transformed into something different, by these interjected ideas.

Thus this technique is about ignoring certain kinds of ideas from time to time to see what kind of effect it has upon the improvisation. That is - the eventual direction of the improvisation and the ideas played out by the players.

Certainly, as a general rule, responsiveness, and reacting to ideas is the norm, And the way the musical fabric works best, is with a high degree of interaction and conforming to change among the group as a whole. Thus like scenes in a film - the music will shift - all the characters, scenes, staging, lights will Shift at the same time, and the musical idea will change and move forward.

But in this technique the goal

is to Allow some ideas to pass
by more or less unreacted to —
as if undetected.



Express

This technique is about moving from point A to point B faster than normal in musical time. For ex. if a group has been improvsing regularly and has managed to build up an understanding, intuitive or otherwise of how they normally move through musical space in time; then one technique is to shorten that span of time to move from one part of the space to another by. 1.) omitting steps in the progression 2.) shortening the steps or quickening the pace of the steps. This should be but one small part of an overall composition.

Say for example the players nomally start out and end in a particular manner. This exercise could be used to Accomplish the beginning and end as normal; but to quickly sprint

or "express' thru the normal types of passages which take place in brief detail and quick flashes in order to, say, arrive at a penultimate point near the ending. This penultimate section could then slow down to the normal pacing of events in order to emphasize this particular area by contrasting it with the fast changing scenes of the previous sections. Then the ending could be also performed as per normal.

Players could experiment with "expressing" to a particular point in an improvisation. The idea is to be able to control an overall shape of form, even if some events or section are presented in a shorter more brief format.

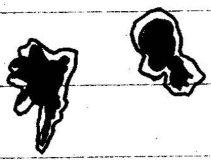
The Big Dog

The Big Dog is on guard, watching, waiting, and ready to pounce on the slightest change of events. The players should be like the big dog — each one intuned with one another — realy to pounce on the musical expression and repeat it, chew on it, bite it, rip it to shreds, or mangle it and tossit out of the dog yard.

This is about playing with an attitude. This isn't about being pretty, patient, and nice in responding to each other in a courteous or concilliatory manner — No. IT is about being ready to jump on the musical ideas and join in with them as closely as possible

and to the best of everyone's ability and musicality such as with imitation, rhythmic repetition, playing in the same scale, chord, tempo and mood.

The Big Dog sometimes gets lazy, but in this case he's hungry, chained up and mad — just waiting for something to move into his reach.



Islands

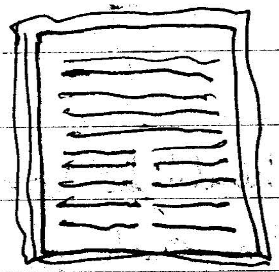
This technique is about the isolation and insular nature of 'island' psychology: As in... "we are here on this island, all alone." The sounds coming from the islands should not interfere with one another, or attempt to compliment or even combine with one another. The sounds of islands should be surrounded by a sea silence and introspection, and at times the white noise of the virtual ocean which ebbs and flows upon the shores of the island.

Island players play island music That is Music which is solitary but unconfined, free and unrestricted; yet aware of the surrounding ~~Nature~~ of it's ~~be~~ Natural boundaries.

Island gestures and expressions typically return to the place from where they started — — this is their origin. Endings can also be beginnings, or new beginnings as well.

One approach to patterns could be a kind of perpetual rhythm which begins with a simple pattern, and while the rhythm continues, the patterns become gradually more complex thru the addition of various elements, before gradually returning to their simple origins.

Island players may sometimes congregate at a meeting place in order to share, and come together on their various ideas. In that case the musical expressions may combine, come together, or overlap.



VITAE

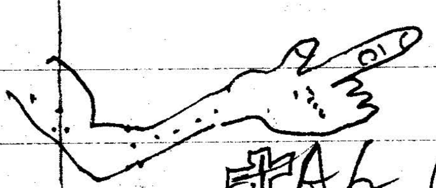
This is a list of your riff repertoire. Start at the top and play to the end. This could be a soloist, a duo, or even a group performance; and should sound like chatter. Many players are listing their riff repertoire in sound-all at the same time. Your riff repertoire should include all your riffs: Long, short, old, New, simple, complex, under development, and nearly forgotten.

Pause slightly between each riff as you move down the list. Remember this is a rendering of a list, and does not have to have musical "connecting tissue" or relationships between the riffs. The relationships can be perceived relationships by the listener.

Ideally there should be various types of vitae organization such as chronological, type; length, area, degree, scale, rhythms, effort, energy, patterns, figuration, or distance. Thus one player could ~~play~~ be performing 'old' riffs while another could be playing riffs under development. In fact there could be a vitae section which is <u>riffs created 'right now'</u>. These riffs could grow out of the current previous list of riffs, and could come at any given point during the listing process.

Lists of riffs, and various categories, could also have **BOLD** headings which identify what type of riffs are to follow under this particular heading.

You could also think about developing a personal musical signature and possibly your 'contact' information to include with the vitae.



TAG OUT — TAG IN

A little bit like the equivalent of a TAG-team wrestling match, or a relay race where runners pass off the baton to each other; this technique deals with players "TAGGING" in and out of the improvisation. In a group improvisation players tag in or out by means of visual and/or physical cues. Thus one player who is playing can be tagged out by another player who is also playing. The player who is still playing can TAG IN another or the same player who in turn, because they are playing may TAG-OUT the first player.

The idea is to have at least a few players TAGGING so that not everyone has

to lay out for very long before they are tagged back in again by a player who is currently playing.

There could several variations on the speed, timing, duration with which the tagging is done. In a structured environment it might then sound like "trading fours". In a more free environment it could emerge as something like one player increasing the tension and velocity of the music to the point where they TAG in another player who then picks up with that same momentum. In that case with at least a couple of players tagging the music might have a spinning sound with players rotating and coming in or out at ~~and~~ particular timing intervals.

Cover

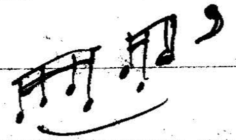
Cover is about an attempt to "cover" or blanket the sound space with a textural cover. This is like stochastic music but may also include additional textural elements which are not "covered". Cover does not have to necessarily be about rapid moving notes, but may also be about density of timbre as well. Cover should be an amalgm of several players' sounds and should be heard in the mid- to background allowing for various foreground techiques to emerge. In the sound timbre used for a Cover is dense say noise or distortion,

Then there also be parts to the cover which are not dense or distorted. In there are low sounds there should also be high sounds etc. so that cover in truly a cover which consists of a number of different textural elements.

Ideally cover should go someplace. At times a static textural simply for the sake of it is o.k., but it can add momentum to the music if cover is moving in one direction or another like a ~~gra~~ large gradual crescendo, or diminuendo, ritardando, or accelerando.

Cover should sound different each time it emerges.

Comma



(or apostrophe)

Comma is about a small space between riffs. Players should play an idiomatic gesture, normally something which lies well underneath the hand (five fingers) for example with no pause between the notes. The notes should all be of the same duration. The idea is that this is just a quick little riff.

The comma (or apostrophe) comes just after the end of riff and before the repetition of it. Thus it's like a brief pause between repetitions of the riff. The pause does not have to equal the same duration as riff but should be noticeable (although short) between repetition of the riff so the music sounds like bursts or sprays of notes.

The speed of the riff may increase over time, and therefore the brief space between each repetition will gradually move towards 'O', or conversely the space between the riffs can grow larger as the speed of the riff becomes slower. The total sound of the texture then is one of several players pulsing with groups of notes and the space between their notes provides an articulation of the groupings. Thus one player could be playing a group of five notes, and another player could be playing a group of seven notes.

Players may also switch their grouping of notes along the way from three to five to seven to fourteen etc.

STAIRCASE

This technique is about ascending and/or descending the 'staircase', which is traversing up or down the range of the instrument. For the soloist this implies moving from the bottom to the top of the instrument. How this is done; whether in steps -- and which steps, or glissando -- and what speed and type of glissando, is determined by the individual player.

Normally the steps on the staircase are terraced -- that is one does not simply go from bottom to top of the range, but meanders slightly along the path. This meandering which is characteristic of the particular quality of the staircase is what gives the staircase energy, momentum and a particular drive and sound!

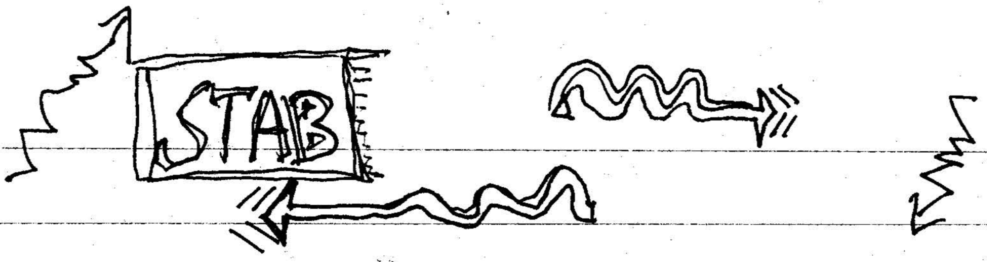
The order of steps in the staircase could be sequential for example, or perhaps numerical – that is moving from bottom to top (or vice-versa) in 3's, 4's, 5's etc. This technique is related to 'velocity', but velocity can be semi- or statically stationary. The connection of staircase to velocity is primarily thru speed and also sequence if employed.

Staircase doesn't have to move in complimentary directions – that is what goes up doesn't necessarily have to come down. However the staircase can, and should go in both directions from time to time. Also the staircase does not have to constantly start and/or end of the same pitch and should avoid over emphasis of an accent on the beginning or ending notes.

For the ensemble the staircase may contain steps of various tempos moving simultaneously and/or in close proximity. Not everyone has to be doing the same thing or moving in the same direction at the same time.

In the ensemble, staircases can build in texture and speed to create centrifugal energy and forward motion for the ensemble. The opposite is equally true.

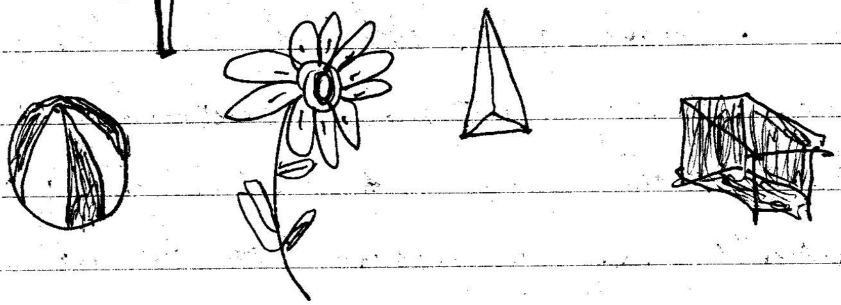
Care should be ~~taken~~ taken for the soloist or ensemble to focus and concentrate on the steps in the staircase, for this is what the exercise and technique is about. The player should strive to come up with ever more interesting paths of traversal when playing from one end of range to other.



Stab is a hard stab or punch. The sound should be sudden and jarring. This is brought about primarily by energy, but also relatively by the juxtaposition of the stab in terms of it's placement with respect to other ~~events~~, events.

Stab may be repeated but not to the extent that it becomes rhythmical. Stab should remain a relatively isolated event spectacular, and should draw attention to itself. The stab is a kind of stinger and draws attention away from the direction of othe events within its vacinity. It may however also compliment the direction and energy of particular events but should stand out from, and be heard as a separate gesture.

Props



Props are physical items which can be employed to create attention, interest, ingenuity, curiosity in the improv; as well be used to help create or produce sound. The prop, much like the theatrical prop, has a tendency to draw attention to itself and can become deadly if used unimaginatively.

One technique could therefore be to utilize the prop in a strictly theatrical manner — that is not to produce or create sound, but rather to create curiosity and imaginative ideas for "~~poten~~ potential" uses in the mind of the audience members. For example in an ensemble one

player could hold a prop such as blank gun which has the potential make an enormous amount of sound and be obstrusive if actually fired. Nevertheless the player would not actually use the blank gun but simply create anticipation (or even anxiety about its potential use).

Another technique could be to employ props which make or contribute to the sound. For example a large piece of paper could be inserted between the strings of an electric guitar and slowly torn to shreds.

The use of props should be coordinated and well planned for when and how they will used within the ~~the~~ scope of a set or scene of improvisations. Otherwise the props loose their visual impact.

Cliché

~~Th~~ Cliché is about the ordinary or common-place sounding idea. We could say this is a 'banal' sound gesture. What makes it banal is the placement of it in sound, time, and relationship to other less trivial events which surround it. The cliché is not necessarily a quote — but it could be derrived from a quote by being a portion of a well-known banal riff — or it could be a free interpolat of a quote. More to the point the cliché should be banal by being so ordinary and seemingly to state the obvious that it draws attention to the fact that it was a conscious effort to ~~be~~ do so. It is not about humor, but is about stating the ordinary, obvious, plain or banal. It could also be a plain response to an imaginative question. The effect of the cliché should be

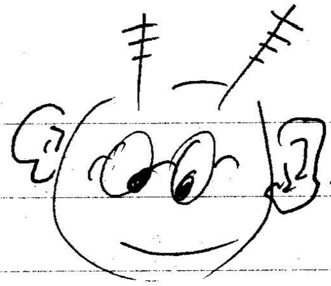
to more or less create a momentary proposition that the instantaneous focus and direction is up for grabs.

Normally the cliché will be ignored, if ONLY however noticed by virtue of a brief silence as if to say "I heard that, but I choose to ignore it".

However in the ensemble improvisation it could become the impetus for a series of cliché's somewhat in the ~~man~~ manner of a barrage of banal ~~common~~ comments.

Care should be taken to avoid trying to shape or turn the cliché into something musically more than it should be. It may take some practice to be able to pull off the cliché but once accomplish can help provide relief and contrast for the more stellar aspects of the improve by comparison.

WANTS



This is primarily an exercise for the ensemble or group. It is an exercise to help develop intuition, sensitivity, and perception into audience expectations of improvisers. This should be done using a ~~safe~~ 'safe' group of participants – or those familiar ~~which~~ with each other's playing. One way to help accomplish the formation of a 'safe' group ~~6~~ for a relatively new configuration of players is to have them try out or attempt a few dry-run improvs so that everyone becomes familiar with one another.

After a beginning improvisation or two by the group, designate a few members to 'perform' solo.

Each of the designated players will play in front of one, two, or three other players who are not playing but rather acting as audience members.

The goal for the player is to determine and play what a person in the audience wants them to play. Thus the player develops sensitivity as to what the audience may be expecting of them as an improviser.

The technique is not to guess at type of riff, scale, or key the audience member of ~~md~~ members desire to hear; but rather - to hit the tenor, or find just the right energy, tone, and level of expression in order to please the intended audience ~~md~~ members. This can also be practiced/improved with feedback from the audience member(s).

Reinforcement

Reinforcement is about supporting ideas, thus it is a technique primarily for the ensemble. Some players, spontaneously put forward ideas and other players support those ideas. Reinforcement is to bolster and strengthen the gestures which have been put forth by carefully listening to those ideas and complementing them such as by counterpoint, countermelody, harmonic support, joining the rhythm, or mirroring the ideas.

Overall this should have the effect of congealing the texture into a unified whole because there are some foreground ideas and many mid- to background ideas which support these foreground ideas.

The reinforcement should be almost instantaneous, that is it should not be a response to a gesture but it support the gesture - thus of necessity it should take place at or about the same time, but it should reinforce - not overshadow the main gestures.

Some additional ideas for how to reinforce could be to come in on the middle to the end of the riff and play at a lower volume and a less intensity in the same harmonic and tonal realm as the main melody. The reinforcement could rhythmically punctuate, or provide soft harmonic sustains, or filigree ornaments as a background.

So how do we know which is the main melody to be supported? While this is primarily spontaneous as to what should rise to the forefront we must also understand that what makes a foreground melody is the separation of itself from the surrounding texture by juxtaposition. In other words it's not just a loud melody but a melody which is 'bright' by comparison with other melodies.

Thus the players will, as they are playing, determine what is "main" and what is "sub". There shouldn't be a struggle as to what is "main" for the players should play with the spirit that they are willing to give up quest to be main in order to be help reinforce the main.

WRAP-UP

Wrap up is about wrapping it all up, or a kind of summing up of what was previously stated or exposed. This is not necessarily an ending, because an ending is a conclusion but wrap-up may not necessarily end the piece; it may just conclude ~~of~~ or end a particular section.

The idea of wrap-up is that the player or players can look back at the material which was presented ~~in some~~ and in some way can re-state in summary form or essence in order to recall the gist of what was done. It may be a time compression ~~of~~ or an excerpt of melodies, or a recapitulation

of harmonic content, or a panoply of timbres as in a painters pallatte

The idea of wrapping up implies that the idea content does not always move forward – is not always new or freshly created; but at times can return, in an abbreviated manner, to recall, sum up or wrap-up what was stated earlier. In a way, it's a kind of reviewing to see if in fact we got out of the material what we thought we did – or that in Looking back and summing up we may see some particular significance to the material in review that may not have been apparent at the earlier presentation of the material.

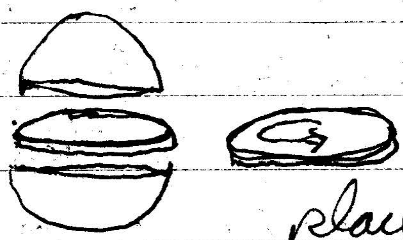
An interesting aside with this technique is the ability to sample

bits of the material along the way in order to play it back at the appropriate wrap-up time.

So one question which should come to mind is "when is the appropriate time to employ wrap-up?" The answer could be that wrap-up could be employed somewhat creatively at strategic structural points before moving on in the piece, or wrap-up could be employed also as a type of montage where various wrap-ups could be played in succession. It could also be employed as a separate piece which is "wrapped-up" from a previous one.

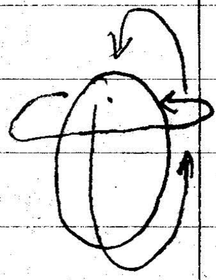
360°

As sound becomes diffused, or placed in location, often we hear the results as moving around in a ~~hozi~~ horizontal pattern, somewhat as a SLICE out of the whole field, but only from a small SLICE of the whole possible field Of Scope of sound placement possibilities.

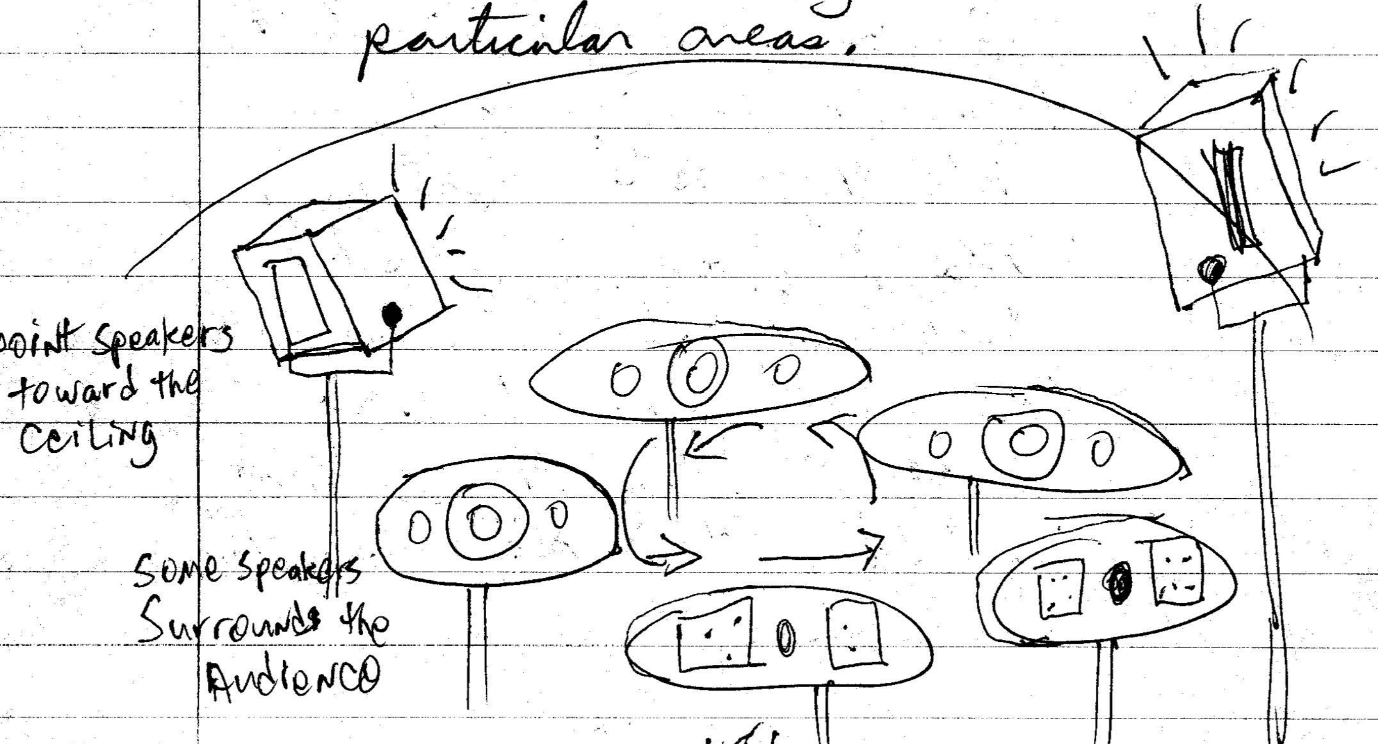


In 360, the goal is to think of sound as coming from ALL the possible Locations. While it may be possible technically to actually have the sound emanate from areas other than the lateral field, it is not absolutely necessary.

It may also be possible for the players to physically position themselves in various locations in order to present sound coming from 360° locations, but that is also not completely necessary.



What it is important is that the player or players "Think" and/or "visualize" the sound as coming from a particular area or moving across particular areas.



Sell Sell sell!

Generate a concept and market it. The concept can be anything, any concept you believe you can effectively 'market' or play and convince the audience of its effectiveness as proof of concept.

This is an idea you have to proove to the audience. It should require no verbal explanation but is an aural idea which gets 'sold' to the audience. They buy it.

Thus there should be some experimental concept employed by the player or players which is heard by the audience as a concept piece to which they buy into, are convinced by, and accept.

As a focus for the concept or for a different take on the marketing of the scheme, the player or players can move sideways.

In terms of Marketing, take a concept and divesify but move sideways in terms of diversification. If the concept is say 'pop music' for example, then the sideways move could be Indonesian pop, for example. If the concept is dance-Trance for example, then the sideways move could be something like Japanese dance-trance. Take the concept, with or without the sideways move, and sell, sell, sell!

((Blab))

Improvisation Must Do Something!!

Quite alot of 'improvised' music is very static emotionally and subdued physically. For improves which employ technology or occassionally just computers, amplifiers and loud speakers, the performance, physically speaking is very flat. It often consists of a person sitting in front of a computer screen. moving knobs, pushing keys, operating a mouse and turning dials. This fact is well known, and perhaps forces us to 'Listen' more than look.

For Eastern music such as Asien music alot of the time we need to understand the nature, history, and function of the performance in order to appreciate the subtlties

of attitude, focus, position, approach, technique and so forth. Generally however the physical energy directed towards the audience is not outward, but rather inward. The impove is to be seen, heard, and appreciated for its utilitarian functionality if is derrived from a traditional approach utilizing traditional instruments. The background may come from religion, court, dance, or drama.

The Jazz tradition is rich with outwardly reaching improvisation which seeks to reach out and grab the audience in an engaging manner. Jazz singers, saxophone players, Trumpeters, etc. all are known as great performers and we would go ~~to~~ as much to see them

perform as much as to hear the music they create spontaneously.

Thus modern improve, as free improvisation, should not forget that performers have a duty to engage the audience on many levels: physical, mentally, visually, a emotionally, and intellectually. Improvisation must do something! It cannot just be about the music.

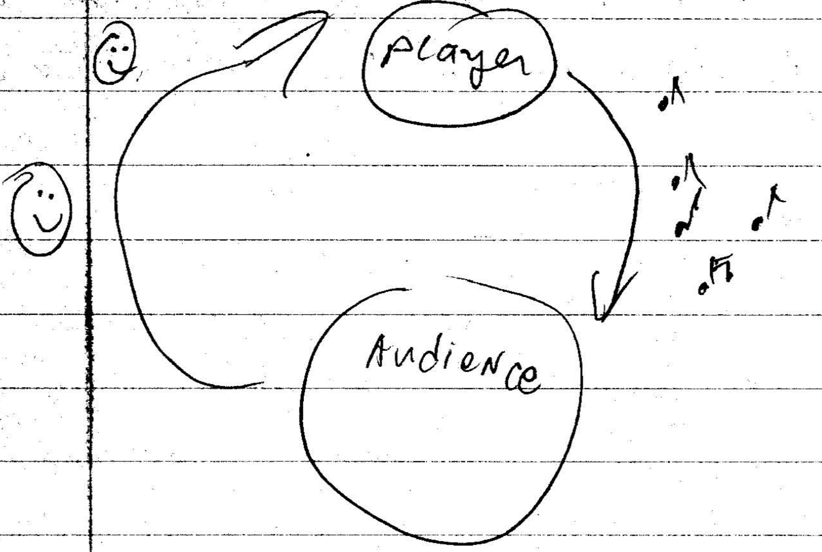
I once overheard an audience member discussing the merits of a concert which included live electronics and rather exotic Asien instruments in a kind of cross-cultural electroacoustic jam session. The person was saying "you know, improvisation is so much more <u>fun</u> for the player than for the audience." As players who love improvisation we enjoy the experience of the thrill of improvation.

We revel in the experience of the unexpected. We enjoy living on the edge and being able to be in control of our own destiny sound-wise and musically as well. But we musn't forget the audience is a part of makes us feel as we do when we improvise. It is their interest, curiosity, expectations, feedback, and interaction which allows us to become stimulated, excited, or bored and disinterested.

A good improvisation should draw energy from the audience; but also give back to them as well in terms of eye contact, smiles, physical gestures such as nods, a dip of the shoulder, movement from the stage towards them, involve them rhythmically

as you play ~~f~~ rhythmical gestures but motioning to them rhythmically. All these things tend to draw the Audience into the performance, ~~an~~ makes them more interactive, and helps stimulate the players to further and more interesting music by helping them to strive to get even more Audience reaction.

The Communication cycle should be from the player, to ~~the~~ Audience, and back to the 'player again.'



the improvisation does not necessarily have to be about overt physical theatre instead of improvisation (musical); but the improvisation must do something instead of just being purely musical; else generally the audience cannot necessarily understand the energy which contributed to the music of the moment.
If they are a part of the energy, and are made aware of it thru physical feedback, then they can effectively and somewhat vicariously participate in making the music too.

Babe, IT's not your time
Step out of Line
and get back in the Que

PART 2

<u>Key</u>: **IT** – Improvisation Text, **AM** – Associative Music, **B** – Blob, and **L** – list.

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BLOD

Process of ElectroAcoustic Music

This idea comes from a keynote Address given by Trevor Wishart at The Toronto ElectroAcoustic Symposium. Wishart is primarily an improviser employing various vocal techniques as performer. As Composer his works are electroAcoustic often employing some type of processed voices or vocal sounds. He talked about the process of working with various electronic media to produce an electroAcoustic work. While the process is time consuming and intricate, he thinks of it as a kind of controlled improvsation, or even an improvisation in slow motion.

In an improvisation we may have many ideas in mind, running thru the imagination at any given time. The choice is to select, bring into reality, and utilize these ideas in a specific way beneficial towards the Creation of

Music in the moment. It's as if the ideas already exist, in abstract form, as colors on a wheel, and we spin the wheel or dial, selecting a choice which matches other previously selected choices. Or — in some cases it may be the initial choice which will then play a part in helping to determine the colors to follow.

In terms of thinking about electroacoustic work — that is the process of creating an electroacoustic work — we can also think of the fact that we may have a miriad of materials to start with, and we may also have lots of ideas about what the end result might be like before we start.

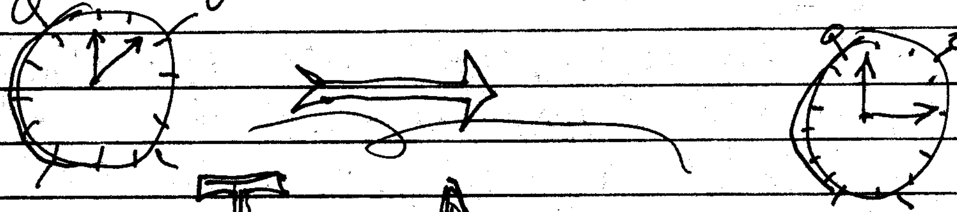
Processes are similar in that when we repeat a process we are returning to 'perform' the process again; but they differ in that the material ~~of~~ the process will be utilized upon, and the juxtaposition of that material with other material maybe new or at least varied from what one has learned before.

But in so performing a process we choose to employ we may discover something new about the process, such as how to be more effective, expansive, shrewd, inventive, conservative, productive, exhaustive, or exclusive, etc.

The sense of play, which is the intuitive voice telling us to loosen up, try something a little different, and have fun doing it; is the same voice which we may employ when 'spinning' the wheel of choices in order to determine a particular color. The Improviser at play will enjoy seeing what effect results from trying the spinning with different techniques. We may spin hard, soft, select two-out-of-three, spin clockwise, counterclockwise, utilize gravity, employ mathematics, extend the idea to dice, ~~ott~~ or other media. Play is not necessarily to develop technique, which implies a certain repeatability, as much as it is to just discover a new way of employing processes (or previously catalogued techniques) in to achieve and view similar results, but arriving

at those from a different perspective. This kind of satisfaction of knowing we can come up with a result which is similar to what we know and believe to be good; but having arrived at that from a different route, can be very satisfying artistically. We are reassured because we ~~intuived~~ intuitively understand that our creative liscense has been expanded into new and additional territory.

So in slowing down that sense of play, which is normally instantaneous, and simultaneous with the sound which results from it, to the place where time is relative; we can think of the somewhat tedious and time-consuming work of electroacoustic processes as a kind of improvisation which is under control — or controlled improvisation. Although the end result is likely to be piece, no doubt it will be imbued with that playful spirit of improvisation.



Time Aug

- timestretching
- Augmentation

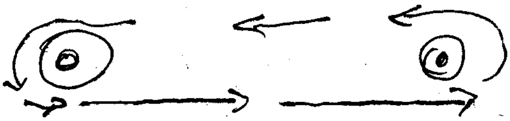
Time Aug is a simple technique of time stretching or time Augmentation. Players, individually, recall their riffs or riff and play one or more of them back in succession slower in time. While the players if an ensemble piece, do not necessarily have to consider the Syncronization with each other. if Time Aug is begun with a Cue Baby Then there will be some semblence of the ensemble's Augmentation due to the fact that the group more or Less starts timeAug at approximately the samefime.

For one player or a group of players, because they know a TimeAug will be involved, Then their material can be somewhat geared towards elements which are memorable,

and able to be played back at a slower rate of speed with relative Accuracy. One of the variables is just how slow the Augmentation should be-- and that can be left up to the player or players within a range of practicalities such as for example when TimeAug will end. The ending may come literally at the end of the piece or it may come at some other point in piece --(such as at the beginning!)

TimeDim Thus TimeAug can be complimented by TimeDim which is a sister technique to TimeAug. If used in the same piece TimeDim would imply the player or players return to the original time of the riffs before shortening the time.

TimeAug could become a simple time extraction mechanism as well. In other words it dosen't just have to be about pitches and rhythms but could be a simple extracted playing, employing the use of time at a slower rate.



PLAY AGAIN

Playagain is a horizontal playing back of material. One again the player or players are required to recall material as best as possible in order to render the technique. This is a layered technique, if an ensemble, with no vertical or time considerations. IT could be cued, but probably should not be.

Play again means to simply playagain what the player has already played. It could be somewhat similar to a memory recall, but ideally will be a sort of rewind and playback like a tape head.

Ex. I Think, therefore I am.
I Think, Therefore
I Think
I Think Therefore I
Therefore
Therfore I am.

If the playback is effective, and of short excerpted material then a kind of stutter may result. The playback does not have to always be in forward motion, and could be an abstracted or mental playing back of images, concepts, and/or ideas.

The point should be put forward that the audience "hears" the ~~[illegible]~~ rewinding effect going on and realizes that time, energy, and motion is not always advancing forward under the technique of ever ~~[illegible]~~ an ever increasing amount of new material.

? ? ? ? ? ?

PLAY With . . . , or Does Your playing HAVE

panache
sophistication
Complexity
modernity
agility
bravery
sensitivity
Simplicity
Smoothness
Artfulness
Boldness
compassion
frivolity
deception
deftness
energy
enlightenment
Gamesmanship
friskiness
indifference
Jocularity
extroversion
mildness
melancholy
progress
guesses

Friendship
handiness
interest
insight
joviality
beastliness
Linearity
Advancement
trendiness
slickness
Timidity
faithfulness
religion
raucousness
introspection
overtness
Liklihood
Mannerisms
Madness
power
curves
questions
retaliation
Steadfastness
Fluidity
effortlessness

Play with.... OR DOES YOUR PLAYING HAVE?

Eveness
Tonality
Balance
Linearity
Sparkle
dedication
Control
Chaos
Nuttiness
Pizzaz
Aggression
Sensitivity
Flow
Brilliance
Aggression
Zest
Push
Humor
Drive
Satisfaction
Perception
Flip
Build
movement
Dance
Grind
Grist

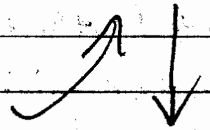
Stop Glide

Stop/Glide is about practicing endings. This is a technique to provoke awareness of focusing on the ending, what takes place at the ending, and how to create and arrive at an ending.

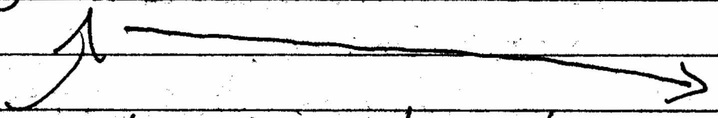
First comes Stop. The players or player should play for several seconds and then cut off on cue. The sound should absolutely stop on cue, with no remaining or extraneous sounds. The sound should just stop. There should be no attempt to ramp towards the cutoff or the end on or before the cutoff. It's as if the cut off cue is like a knife which just slices thru time to end the music suddenly and efficiently.

Glide is a different techinque. It should come after Stop has been rehearshed. Glide is about giving a cue but instead of cutting off the sound suddenly, the player or players should BEGIN to move towards an ending at that point

The actual ending may come sooner or later; but in good time the music and sound will end. For a conductor's cue, and in in order to distinguish between stop and Glide, the cue person can give a preparation with a clear dowbeat and ictus for stop:



but for Glide the cue person should do something like give a preparation followed by a slow, gradual slope, indicating to the players to wind down their playing.



The idea behind glide is that the player knows at what point they should end, and they begin to focus on fashioning, shaping, and listening to the process which makes a good ending.

In addition to the gradual or slow glide, which promotes awareness of ending gestures and communication; the glide could be steeper forcing a quicker ending thereby promoting awareness of a momentary or shaping of a sudden ending with a practical ~~ges~~ aspect to ~~a~~ the gesture. Thus the concept of ending implies one is able to end at any point gracefully; not just stop; but that an ending is more communication ~~about~~, and mutual agreement and Acceptance about ~~of~~ the appropriate moment, than being able to seek rapid closure to a musical gesture. Thus when intuitively the moment is at hand to end then the players or player is able to ~~ex~~ bring the improvisation to close effectively.

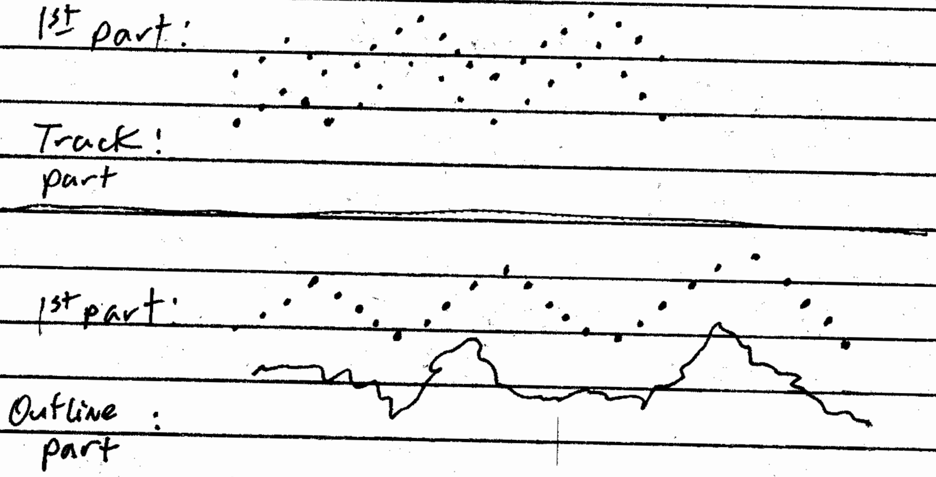
Track & Outline

Track and Outline is about signifying and validating ~~a~~ a player's part. A match or even a counterpoint or counter-melody ~~implies~~ is similar to track or outline. Track is about tracking a player's part by another player who sketches in real time ~~or~~ along with the 1st player. The track doesn't have to be literal or exact, but tries to follow along in shape and design, and could be at a different pitch level or octave. The player tries to track in tempo and shape or design as well as close, if not just underneath, the first player's part.

Outline could be less literal than Track. Outline could be, for example, a general condensation of the first player's part in terms of tempo and design. Or Outline could start out like a track but progress to a loose Outline.

Track also is one player signifying ~~on~~ a first player's part and Outline could be a player

signifying the rest of the ensemble.



Track needs to be brought out as a textural aspect, and thus while more could be sounding than the the main or literal part and the signifying part, those two parts need to be made prominent in the texture so it can be heard.

Outline could be less prominent than track in the texture.

In addition to designated parts for track and outline, the ensemble could spontaneously or ~~addi~~ additively include outline parts. In other words instruments could switch from interactive to outlining at a given cue or spontaneously.

Track and Outline work best with instruments which sound in a similar range. For example bass may have a problem tracking violin because of agility and projection issues. It can work but the main part needs to be considerate of the tracker's capacity to track effectively due to particular instrumental constraints.

Also instruments which differ in timbre and capacity to produce volume should be considerate of each other in order to track or outline effectively.

The overall sound is to strive for a slightly delayed repetition with variation of an original. In that sense the second player is slightly tailing, or taunting, calling out or signifying the main player's part. It could also be thought of as a kind of non-literal sampling.

Things To Do To The Improve

Mangle it
Stroke it
Beat it
Cream it
Mash it
Bash it
Exit
Begin
Start
Continue
Pause
Munge it
Whip it (up)
Wind it down
Pepper it
delete it
drown it (out)
Bang it
Battle with it
Love it
Hit it
Scrape it
Restart
Rewind

~~Stroke it~~
Ding it
Refresh it
Twiddle it
move it around
Ring it
Bend it
Blow it (up)
Beat it (down)
unwind it
untangle it
Manage it
Let it Loose
Set it free
Contain it
Name it
Categorize it
Shape it
Quit
Break it
Slow it down
Accelerate it
Create it
Cause it to end

"Step it up"

(((3 Endings)))

Create a scenario for three different timings in which to fashion or shape an ending. The idea is to give players almost no time, then a little bit of time and finally a lot of time in which to create an ending in order to observe the differences.

Set three different durations for the onset of the creation of a ending.

A.) Give a cue to the players to represent the ending. Players should end as soon as possible without making an abrupt cutoff or forcing and ending. In other words they should quickly complete their gestures, react quickly, and end the improvisation.

B.) Provide a little more time in which to fashion an ending. Give a cue which is 15 to 20 seconds before the end should come. Players listen to one another and come to a conclusion within the specified ~~to~~ duration. This gives them time to react, wind down (or up) and 'make' or create an ending.

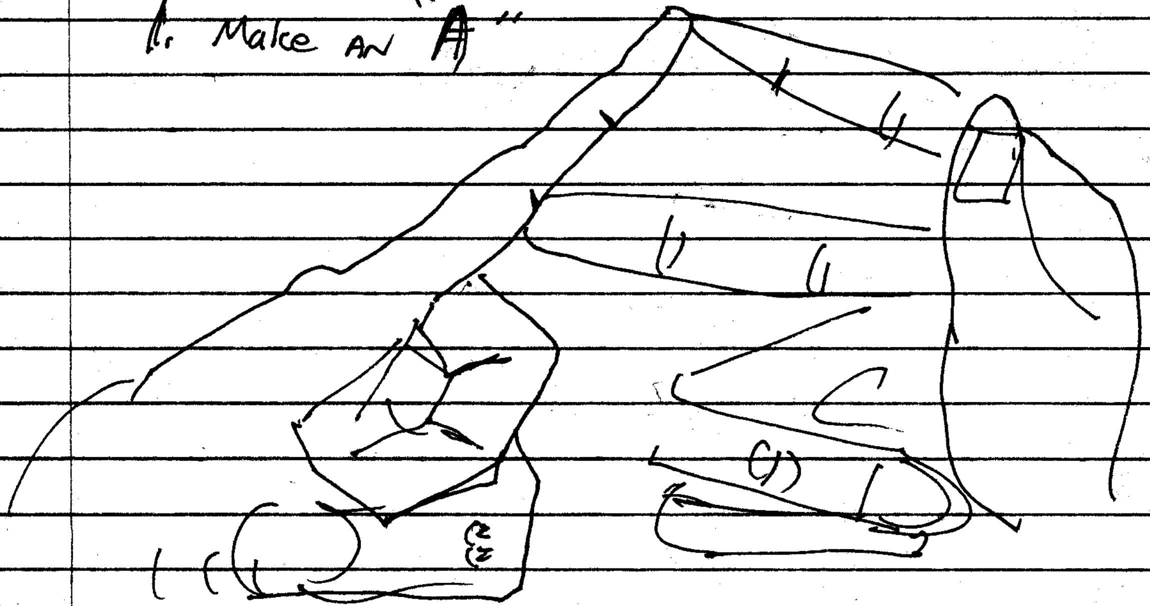
c.) The cue should be given approximately one minute before the end should come. (It might be necessary to give a cue as a secondary cue, closer to the end of the one minute duration if players cannot judge approximately). This approach is about getting the players to intuit towards an ending well before it comes. Thus they will ~~not actually~~ play towards an ending but "intuit" or listen and be intune with ending type gestures whenever they start to come forward and be introduced into the improvisation.

This exercise should develop skill at awareness of the onset of an ending and ability to move the music to that place in an appropriate amount of time.

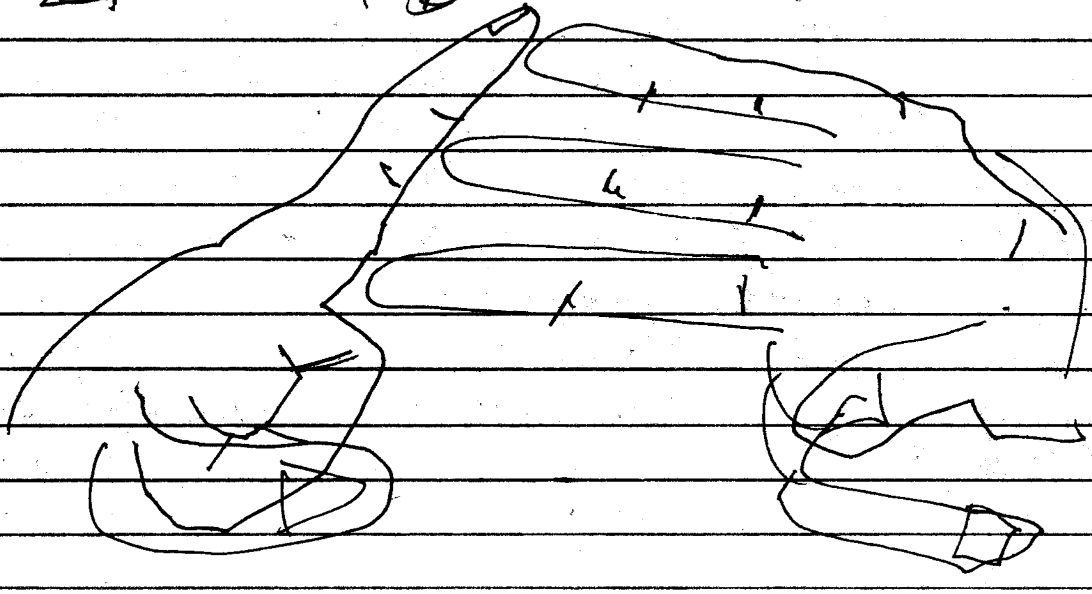
A, B, C memory

Handsymbols

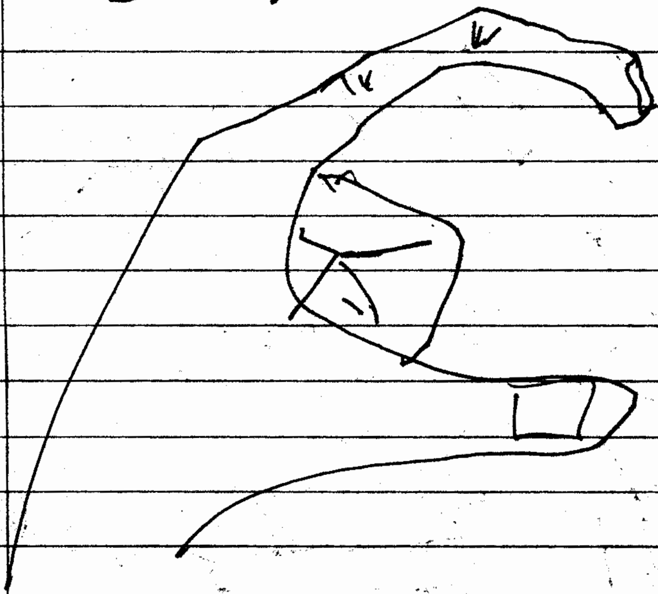
1. Make an "A"



2. Make a "B"



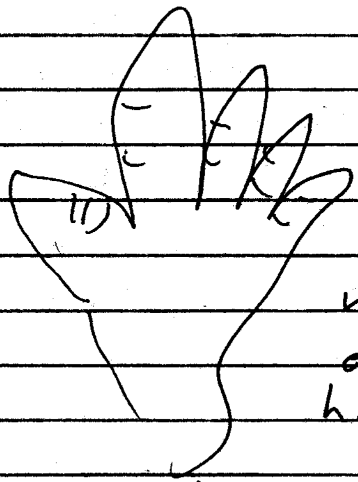
3. Make a "C"



A, B, + C represent memory sections, Players should be cued to memorize 3 short improves. A good idea is to just give a downbeat for 10 seconds or so, then cut off the gesture. Players should remember their actions patterns, scales, gestures etc. and be able to recall them on cue.

Give another downbeat cue of 10 seconds or so as memory 2. Finally give a third downbeat

as memory 3. These 3 memories are memory A, B, + C which can be recalled in any order at any time during an improve.



Use the 5 fingers as the "free" sign. Given the "free" sign players should improvise freely until they receive an A, B, or C cue hand signal.

The idea is to add structure to an otherwise free improvisation by having section of music which return. Players should be aware when playing freely so as not to move too far afield from their memory sections. In other words if the free improve moves into something or an area incongruous with any of the memory recalls then it may be prudent to avoid any use of memory in order to allow the improve

to grow, and progress as freely as possible.

After a long duration of NON-recall it may be also difficult to have the players recall the memories more or less accurately. Thus if possible it may function best to juxtapose a few recalls as soon as possible in order to have players get the sound of their recalls in mind.

Timbre

This example, exercise is about creating sounds that are timbre based instead of melodic or harmonic based. The exercise should be to create a timbre piece. The timbre can evolve over time but melodies should be avoided. The focus should be on aspects of timbre and the player's ability to produce sounds which are timbre based.

The idea is about doing something which is different, contrasting, or opposite from playing "dur" style or pitch based notes. The player(s) should for example try to start from a pure tone for example, and move towards more complex timbre. For example a bowed string player may start to bow naturally and slowly move more towards the bridge achieving more of a raspy quality and thereby a complex tone. A wind player may start from a pure tone and gradually open the embrochure to create a more complex, rich sound.

The piece should NOT be just about moving from pure to complex tones en masse but the overall sound should be drawn in towards changes, simultaneous or successive, in timbre. Thus there may not be much actual pitch movement overall, since the primary aspect of the exercise is to vary the timbre not the pitch.

Attack and articulation may vary but the change in timbre over one long sustained notes, or various short attack should be clear.

A good model to keep in mind for this is the shakuhachi bamboo Japanese flute, where timbral differences and breath control are a large part of the ~~piece~~ playing technique.

This should be a short exercise and is not intended to be a full piece.

(Silence) ???

The purpose of This exercise is to have the players in a group improvisation come to realize the importance, connectivity, and profoundness of sound .. any sound.

The players should start out as if holding their instruments ready to play. Then they should just listen and listen to the sounds of silence the well know John Cage piece 4'33" prepares players to hear the sounds of silence as an actual composition. In other words all the creaks, knocks ticks, rushes, doors, coughs etc are ALL part of the same composition. In this example however the player prepare to play, and listen for what to expect would be played when players make a sound however, no players ever make a sound.

Thus the imagination, care and consideration for what could and should be come into focus as players listen to, and become sensitive to the possibilities of sound which might

emerge given the signal to go ahead and make sound.

Much like an auditory depravation exercise, this exercise should ideally result in players becomming more sensitive to the initial sounds and offerings of other players. It should help to make players think somewhat before making an initial sound, and help them to be more sensitive to each other sounds.

How long is long enough to the silence? The piece or exercise should last as long as necessary for a sense of awareness to set in. When one feels the awareness has reached a level of allowing for players to play with more sensitivity and discretion, the the duration of the exercise should be terminated. (See Silence 2).

Silence 2

Silence 2 is all about following the awareness of the silence exercise with sparse sounds. The sparse sounds should reflect the sensitivity developed in the silence exercise. In other words, the playing should reflect an awareness of each others sounds brought about by a feeling that the sounds emanate or come out of the silence which preceded the notes.

The silence should make us more aware of, and be more intune with each others notes as we begin to play. Not only should we be more aware of each others playing but our own playing as well. This should make us more aware, sensitive, responsive, and considerate to our playing and those who interact with us as we begin to make sounds which can begin to be used in an improvisation.

In silence, likely the sounds themselves will not lead towards a complete improvsation; but the idea here is that the sounds are the first to be heard after the sensitivity training of full and complete silence.

Thus it is normal that these particular sounds and notes may yet be a bit too sensitive to begin an actual musical process. Nevertheless the sounds of silence represent the transition and growing out of silence, and moving towards sound and therefore communication which will eventually lead towards full blown improvisation.

IMPROVISOR as PRODUCER

In order to extend the concepts of improvisation from just playing or performing into other areas of endeavor such as multimedia, the creator or composer or performer also becomes the producer. The producer can also improvise with techniques, ideas, concepts, processes, and methods to produce a particular result. If we start with a goal in mind, or we agree on the nature or scope of what it is we plan to do, then the way in which we get to the end result can be as various as the different ways in which we play music as we improvise.

Often in improvsing, the spontaneity of the moment lends itself to ~~the~~ a gestural building of ideas, techinques, themes, and structures which are propelled by what we're doing at the moment, what we recall from what we've just done, and what our intuition tells us is about to come or would be appropriate to play next. In fashioning an overall improvised piece, the local or immediate ideas often imbued in the piece come about then somewhat capriciously or we build or shape as

we go and progress along the way in the process of reaching our goal. Thus the shape or design which finally results in ~~of~~ an improvised piece may not be the one which the creator or participants envisioned at a particular slice in time as time passes. In other words, if we could freeze-frame the piece, in progress, as it is being developed, and project a likely scenario or path which the piece might progress upon, or project how the piece would go and what it might continue to sound like, and for example how it might end; then that projection would probably be different in many respects from what actually results as we go along in the process of the improvisation.

To that end, the same momentary processes which go into creating an improvised piece of music, can also go into the eventual production of a particular project. In order to ensure that improvisation is intergral to a project we may suggest that the project not be determined at first, but that the eventual

decision to determine a particular direction and focus for a project be made after a certain amount of trial and error or give and take and back and forth. Once the project is determined, for example that we have decided to do a DVD-video project with improvised music, then we can also move onto the next level which is to improvise our method of creating and producing the project.

While it may seem that to thoroughly include improvisation in our processes would tend to make the result unclear or disorganized, what is rather intended is that we become open to new possibilities, and new combinations, as we progress along the way in the process of doing what it is we intend to do. By being open to new ideas we are able to discover and create striking new artistic results which might not ordinarily come about as a more planned or methodical approach. In one sense we have a plan; but the plan is to remain fluid, non-fixed, open, and improvisational. We are not giving up any attention to detail, quality, or integrity; but rather simply being open

to when and how we combine our particular elements of discovery. Thus we look at the nature of the project as one which will come about or come into existence spontaneously.

An example of improvisatory process in a DVD-video project with improvised music, is that the particular order, combination, and juxtaposition of selections of pieces can be arrived at spontaneously. Also how we go about creating the individual pieces can and should be varied as well. For example in a group situation, does everyone work on each piece, do just some people work on particular pieces, or does each person do their own projects or pieces. One technique which could be useful is to allow collaborations, if they take place, to also be open-ended and available to various possibilities.

Thus improvisatory techniques can pervade the processes of creating and producing a work, so we can think of extending the idea of improvisation as performance to another level which is to apply improvisatory concepts to working with additional media suitable

for multimedia for example. Hence the improvisation ensemble becomes a springboard for the production of media which is more varied than just the playing, performance, and recording of music, and improvsatory concepts can be extended to other media further clarifying and elucidating those concepts. If we can apply improvisatory techniques to additional media then it helps to clarify those techniques by making clear the process versus the product or result.

To go back in time to the 1960's, thinking of the classical electronic music tape studio, where analog tape was the recording medium, composers sometimes used improvisatory techniques such as cutting and ~~pas~~ splicing ~~pre~~ various pieces of pre-recorded sound; it is clear that improvsation can be utilized in various ways as a process or working method while working with media in addition to just musical instruments. there are various additional examples such as using photographs, Text, or painting; working with video, ~~cameos~~ cameras, and film; or even utilizing puppets, Theatre, costumes, and lights.

All these ~~techniques~~ Media and more could be fuel for working up a production schedule for use in an improvisation setting in order to create a ~~deliver~~ deliverable which would be the result of improvisatory processes.

In the ensemble, if the players are the ones who are also working with the various processes ~~then they also~~ as they create and fashion a deliverable, then they are also required to focus on production and the productive aspects while they are working. Thus probably they will not only create and improvise the music per se; but will also create and produce in other media, such as for example, video which can go with ~~and combined~~ & or be combined with ~~music~~ the music which is produced.

The role of the producer is normally different from that of the creator, the producer helps to shape ideas brought into being by the creator or Artist. The producer helps to manage package, firm-up, finalize, and solidify a body or group of created work. The producer also

Leads and helps with direction and focus for projects often taking a project from the end of the creative stage to the end of the deliverable stage.

The Creator brings ideas from the imagination into the real world. the Creator possess the intuition and abstract or gestural representation in mind of what he/she wants to create. Often the creator brings an idea into the real world from the imagination and then moves on to create another idea. The Creator's role is to create.

The producer helps shape the creator's output, and often packages it into an acceptable and finalized deliverable. Since the producer is Normally not dealing with creation per se, then he or she is able to focus more on technical, administrative, and quality and format issues.

When the ~~improvisor is also~~ creator is an improvisor, the ~~medium~~ shape of the objects of Art being Created are Normally quite fluid, free, open, and

flexible. For example if the improvisor is working with video as well as audio, there may be quite alot of experimentation in either or both the video and/or audio portions of the work before the creator is eventually satisfied or finished with the creative process. At the conclusion of the creative processes applied to the creation of the work, the relation of music and sound to image and video raises the level of the individual components to form something new and different perceptually from either of the separate components audio and video.

The improvisor's role is to improvise or play with the creation and juxtaposition of the art object's components in a real-time or near real-time manner in order to bring out or create an object which is a product of the moment. Thus he/she may not be focused on the production of that creation into a deliverable format which is anything more than the form in which the momentary creation

was originally expressed.

The producer is able to focus almost entirely upon shaping the creator's output into a packaged deliverable. Thus when we extend the scope of a project ~~to~~ so that creative and productive processes are all part of one large process, the creator, in this case the improvisor, also acts as the producer.

When the improvisor also acts as a producer, the creative processes are also affected by ~~the~~ aspects of production, especially the knowledge of deliverable formats as a potential target medium. If for example we know where we're going, then the creation of art objects becomes influenced by the knowledge of where we need to be when the process of creation is finished. Sometimes the processes or improvisation of art objects is delayed or continued on into and up to the point at which the deliverable is supposed to be delivered, either because our sense of conclusion is extended to include knowledge that productive processes will be a part of creation, or simply because we may be having so much fun with creativity that we want to extend the span of that enjoyment.

More often because we have productive tools, such as mastering tools, at our disposal, the creator is also able to act as the producer or a least ~~take on~~ assume some parts of the role ~~of~~ the producer. When we create we must also bring that object of creation to an eventual conclusion in a state which is mastered and ready for reproduction, perhaps on a large scale, the creator can create with the knowledge of the deliverable format or target, and can therefore create in a manner which ~~is~~ lends itself effectively towards that deliverable. In other words the creation is influenced by the knowledge ~~of~~ what the final result should be.

Productive processes, or technical details which are a part of the ~~pod~~ productive process, are reachable and accessable by the creator as improviser who employs similar techincal ~~details~~ tools in the creation of objects of Art. In other words as we get more proficient with technical tools

which ~~are part of~~ can be used for the creation and production of works, The creation is influenced by productive tools, such as mastering tools; and the production is also influenced by the Knowledge of and implementation of the use of tools employed in creation which can help move those objects ~~closer to created~~ Closer to the deliverable stage.

Finally, does the role of the producer maintain validity in the context where the creator also has skill in the same areas, and employs the tools of the producer? In this case we're not elimating the role of the producer or even creating a new role for the Creator to usurp the role of the producer; rather what is being said here is that the creator can create ~~without the Limitations~~ with more Knowledge, power, and skill in order to move the result closer to an object which is easier to deliver ~~produce~~. We could however write about a "hybrid" approach that the Creator includes some aspects of the producer's role, ~~and the~~ in order to help and Assist the producer as he/she works

with the deliverable.

~~The fact~~

The ability to see productive details during the stages of creation is a valuable ~~tool~~ insight into ways to be a more effective creator because we are able to create with aspects of production already ~~involved~~ imbued in our object. Those productive details are then able to be refined and shaped during the creative processes. A good example of this would be file formats and sample rates suitable for the target medium of video. ~~wh~~ If we are working with audio for example prior to any video, then utilizing the higher sample rates suitable for the video target while creating portions of the audio will benefit the final result as we prepare files to be sync'd and associated with video.

Drawing Improvisation

Playing improvisation has alot in common with ~~it~~ freehand drawing or sketching. Sometimes in improvisation the actual playing out or making of sound on an instrument or with voice is the realization or physical manifestation in sound of what is a mental abstract concept. The mental imagination is translated into sound by the player using the instrument or voice.

In drawing, the artist imagines a picture mentally, perhaps not all at once, ~~but~~ and realizes it on a medium using a drawing tool. In this case drawing is like an analogy to what takes place in the abstract for improvisation, where the artist's musical imagination is realized using an instrument ~~and~~ or voice.

We understand that the seeing of shapes as the artist draws, provides feedback which in turn provides further fuel for the imagination. This is similar to sound where the hearing of musical elements also provides feedback for further imaginative details.

When we visualize or auralize a sound picture and create it in realtime, then we are physically bringing into reality the image or impression which is in mind.

The difference is in drawing we can erase and revise, cleanup the picture as we go in order to create a good image. The image comes from the imagination and may not be 100% complete in details, but the picture can be adjusted thru editing to complement and complete the abstract idea.

The similarity is, however, in the Abstractionism and in the Creating of 'shape' from 'nothing' or the blank page. In sound and improvisation, when it is live, we do not have the opportunity to revise and edit as we go, for once the sound has past we cannot go back and change what was played. But the similarity is in the parallel idea of mentally shaping or drawing the sound equivalent to the artist's drawing of a picture or painting.

Recognition & Significance

A common impression among academic musicians is that the American academic musical focus centers around theory and analysis. Music students, after all, are required to take several semesters of music theory, and aural training, in addition to musical analysis courses as preparation for a career in performance. In many cases private lesson teachers also stress the analysis of music utilized in lessons as critical and essential to understanding how to effectively perform the piece. In other words students learn to perform not primarily thru emotion, empathy, energy, projection and stage ~~presee~~ presence; but learn those aspects in support of and in tandem with structural, formal, and analytical details which help provide a frame of reference and meaning to the emotional

content of the music. It is often the case where the learned ability to emote a given way for a particular phrase is in support of the analytical properties of the passage. The music should make sense mentally and abstractly, further justifying and supporting a consistent approach towards the emotion. There are many things going on in the ~~perfor~~ classical performance of a piece of music, but on the whole players should know where they are structurally and formally at all times, and never become lost in their mental concepts while playing the piece.

All this is viewed as a particularly Western and specifically American approach towards the performance of classical music, while in the East, especially Asia the emphasis is largely upon technique. Students are drilled over and over again to become neuro-muscularly exceptional at what they do. There is a certain amount of muscle learning and physical ingraining of the technical skill required to navigate a piece of music. The emotive

qualities, so coupled with Analytical details in the West, are often associated with technique details in the East. We know how to feel a certain way because we play a certain way at that point in time.

What approach would be beneficial if improvisation was the end-goal of the study or program? As opposed to theory and analysis or super technique, ~~too~~ recognition and significance are key ingredients for skills which can help improve the improvisor's ability to instantaneously adapt and change. The ability to recognize where and why we are at a particular place is crucial in the overall scope of being able to improvise effectively. Recognition as a reflex skill has parallels in analysis, especially aural analysis as well as neuro-muscular skills, in order to be able to follow thru, initiate, and/or extend motives, patterns, and melodies. Recognition is the ability to read the road signs, so to speak, and to look backwards, forwards as well as in the moment to

intuitively know and understand where we are at, given a particular position or section of time within an improvisation. The ability to teach recognition of the improvisational musical landscape could be taught just as effectively as theory/analysis or performance technique. One thing we don't have however is a large body of recognition ~~level~~ literature, resources, and materials. You could for example begin the ensemb improvisation, reach a particular point in time, pause, and then have a performer discuss, propose, and play a proposed extrapolation which could be reviewed and compared with others. Admittedly this is difficult in a free context, but you could also, for example, offer a possible scenario for how the improvisation would continue and request the player create an extrapolation.

Significance is related to recognition but is a matter of importance or prominence. For example the

player may be able to extrapolate and offer or propose melodies, patterns, textures, and motives; but the player should also determine the level of prominence, brillance, or position and placement within the overall texture. Significance may include the ability to hear all of the above all at once. For example a player may be able to imagine and implement the complete texture all at once. That in essence is knowing or recognizing the significance of a proposal at a particular point in time during an improvisation.

Recognition and Significance teach players the interactive, reactive, and extrapolation skills they need in order to be able to participate on a higher level during a contact improvisation. So much of the outcome or result is determined by the various decisions which are made along the way as the piece progresses, such that small scale decisions affect large scale outcomes.

Contact improvisation is about being proactive in the action/reaction paradigm, and setting forth ideas into sound in a manner which propels, compliments and extends the music of the moment, in order to participate and cooperate in the shaping and building of a performance of improvised music. Therefore the ability to practice and hone skills for the recognition of materials as well as the ability to determine, implement, and ~~guide~~ ~~those~~ place appropriate complimentary materials in time which gives them significance; are important and worthwhile skills for improvisation.

Improvisation II

The ~~imp~~ beginning improvisation class is concerned with how to improvise. It includes exercises and techniques for starting, identifying, recognizing, and practicing how to improvise music. A good idea, instead of continuing to develop ~~imp~~ skills at beginning, continuing, and ending improvisations, is to establish a second level course in which players who have passed the beginning stage can continue to develop playing skill, and also develop and implement ideas for how to extend improvisational concepts into additional media besides the medium of sound.

Since improvisation is the purpose for the class it may be useful to allow the class to choose or improvise ~~with~~ what kind of course content they wish to implement* in order to achieve a particular result. We already mentioned the role of the improvisor as producer and mentioned how productive processes

*from a menu of choices.

can be considered as part of the improvisational experience. To that end the goal of a deliverable, as opposed to a concert performance, employs production as improvisation.

In one sense, the use of various scenarios for improvisation ~~is~~ are all about finding ways to imbue meaning, significance, narrative, expression, and documentation of the improvisation as a performance experience. But what comes after players learn to play, and can essentially create the narrative as they develop ideas and move forward in time?

One idea is to offer ~~a~~ solutions by way of a vehicle we might call 'improvisation II', or advanced study. Some ideas for improvisation II include working with projects which could be production, multimedia, multicultural, and large group or collective; or small group, even individual. Group projects, of course, tend to emphasize group dynamics and aspects of interpersonal interaction which could be considered

improvisational. They way collective projects are brought about can be more or less descriptive in the details of their goals and directions. While a less detailed description might be viewed as room for error, it also implies more freedom, and freedom gives room to fail.

The concept of failure should be part of an improvisational project, for failures are good educational experiences too. The ability to analyze ~~pro~~ less successful projects as case ~~study~~ studies can provide educational experiences, ~~and~~ fuel for ~~how to~~ knowing what went wrong and how to fix them.

Another idea for 'improvation II' is to establish mentorships with 'improvisation I'. Players who are familiar with scenarios for beginning, establishing, extending, and ending an improvisation can help mentor less experienced players as they start out learning how to improvise effectively. Mentorship could also include more experienced players playing along with beginning

players and this could help propel the whole improvisation in ways in which the less experienced players could get more out of, or learn more techniques from the sounds which are present at the time of the lesson. Since the knowledge gleaned from a session to a great extent depends upon the playing which occurs at ~~that~~ the time of the session, ~~then~~ thus if mentors can join in playing in the session there may be more content for recognition ~~purposes~~ and educational purposes.

Still another idea is emphasizing local sound sources and resources in what might be called a multicultural approach. In this approach the players will seek out sound sources, techniques, technologies, and methods for working with and improvising using idiomatic sound sources and materials in a manner consistent with that particular multicultural approach. For example, suppose JAZZ is big in our local music scene.

The improvation II class might work with JAZZ sources both contemporary and classical utilizing new approaches to technology. Samples of live and classical JAZZ performances could be mixed and remixed and used to accompany live Jazz instruments, whether or not the players play in a strict JAZZ style. Video might be employed, as well as spatial location.

Further, the multicultural approach to improvisation would likely include ethnic instruments, sounds and musical techniques from other cultures, and countries. The multicultural approach could also include or focus upon various approaches to improvisation from other cultures, such as the Indian emphasis and use of ~~upon~~ Ragas,* while nevertheless remaining true to a ~~contem~~ contemporary techniques of improvisation.

* African drumming and polyrhythms, Thai microtonal scales and mallet instruments, etc.

Of course a large part of Improvisation II would be playing and improvising both as a group and solo. In Improvisation II the focus should grow from the original Improvisation I emphasis on techniques for how to improvise, to the purpose or goal ... as a large scale project which is the result of creative forces propelled by improvisatory concepts and practices. Thus we focus not on "how to", but utilizing those initial skills to do something useful.

Reflection upon the effectiveness of the utilization of improvisation skills as ~~e~~employed with and used in additional media besides sound, is an important part of the overall process. Reflection should be done at or near the end, post production of the deliverable or presentation if the result is not a performance. Say for example the group project of improvisation II was agreed upon to be a music, and movement (dance) choreography, filmed or videoed

Staged, using Lights and minimal costumes, the deliverable then would be a produced video, mixed, mastered, and finalized suitable for production. The reflection then Could be held pre- or post viewing of the final product in order to sum up, as well as ascertain what was good, and what was bad, ~~also~~ also how to improve upon the processes and techniques for a future similar effort.

Therefore the proposal for an ~~second~~ upper level Improvation class includes selecting a project, employing improvisation techniques and practices learned in an earlier improvisation Class, producing a result, performance, or deliverable, and summing up or reflecting upon the effectiveness of the class.

Nothing But Air

This Technique is about moving molecules of air with sound. Insted of thinking of the improvisation melodically, harmonically, Texturally, or rhythmically etc. Think of it as an exercise in moving air waves by pushing them ~~at~~ with sound as vibrations which compress and rarefact ~~with~~ the air molecules around them.

Higher sounds have shorter wave lengths and take more energy to produce. Lower sounds have longer wave lengths and thus they tend to pervade all surfaces and move around all obstacles in the room. $\lambda = C/f$ or wavelength = velocity / frequency where velocity of sound = 1130 ft. per second. Thus 113 Hz is a 10 ft long wave, 1130 Hz is a 1 ft wave, and 13.56 KHz is a 1 inch wave. As we play high sounds, we create shorter sound wave and it takes more energy to make them be heard.

Let's move the air with sound waves in the 5 ranges of sound around us. - High, Mid, and Low; and also Low-mid and High-

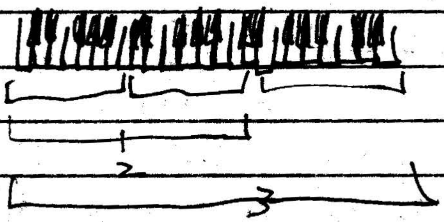
Try moving sound in one of the ranges, say for example the low range; then try moving the sound in one of the other ranges but strive to keep the volume approximately the same. What you play could be a melody, or a texture, or even just one note. Don't however concentrate on those aspects of music, rather think of moving air molecules by projecting sound. Think of it as a kind of physics experiment using sound.

If the room is large enough you may be able to hear reflections of the sound waves bouncing off room surfaces. Listen for the vibrations in your instrument or voice. Try to sense the physical process of how the vibrations move the air around the instrument. Practice projecting sound through the room, in the air, in different ranges, with different levels of energy.

Divisions

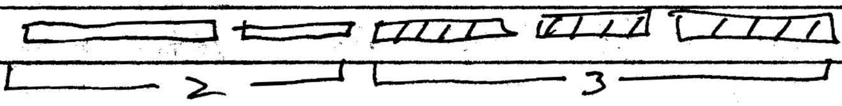
One approach to pattern playing is to improvise and remember patterns based on mathematical divisions. Pattern playing can be built up a number of different ways, but one visual pattern approach which has a high degree of relatedness to sound is the mathematical relationship of proportions. While much of this is string based in theory, it also has applications to other instruments as well; and we can also extend the mathematical proportion concepts by design.

Well known string proportions such as dividing the string in 2 parts (2:1) produce an octave, 3 parts to 2 parts (3:2) produce a P5th and 4 parts to 3 parts produce (4:3) a P4th. These string divisions, of course produce Pythagorean tuning of pure intervals, but we can also extend the concept of divisions into pattern playing in general.



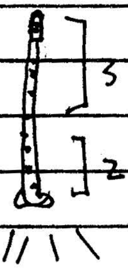
one approach for example could be to divide the keyboard into various divisions of 3:2, and then play within those particular areas.

Lengthwise we could think of proportions as representative of lengths or strands ~~on~~ with which to create patterns.



We could patternize our design based around the two main areas roughly falling within the '2' are and/or the '3' area.

(3:2) is just one ratio example, but an improvisation scenario could be devised around several such patterned proportions, ex (9:8) ~~[illegible]~~ (5:4) etc. in order to function as a method of pattern organization.



Connect

Focus, entwine, intersect, divine, whistle, browse, list, store, agree, part, create, ramble, touch, bend, work, spark, fiddle, fire, deal, load, press, ~~launch~~ launch, free, post, dot, ~~last~~ explore, too much, find.

The connecting point is ~~a~~ the spark of creative fire which is ignited in contact improvisation. It's the impetus and the onset.

Touch aurally, in sound, with intuitive sensations surrounding and influencing the connectivity.

Fleeting, momentary encounters in sound where attention focuses between two tangential lines of attraction and ~~reflection~~ rejection.

Resist, scatter, combine, harmony, diffuse, backaway, repel, join, fuse, friend, difficult, enemy.

MOTO-MANIA

Enticing movement, coming together forward, motion, momentum, weaving, blending, following, forward, finding a room, conjugation, success, works together, cutting loss, working it as a group, rolling with it and knowing it.

Moto Homo is the homophonic or chordal texture — or not exactly that but close to it, where a group or solo is moving thru a perceived change together in real time simultaneously, and has knowledge of their place in time. Beginings, transitions, new rooms, locked rooms, pathways revealed, tightening, fit, seams, breathing, energy.

Roll em', load em', breathing, sections of knowledge, power, and motion.

Moto-Homo: Major Moto of Homobicyclidom bicennium operandus moti. Listening as a group, knowing we've passed this way before, and understand the significance of the movement in relation to the outcome of the whole.

RAIN

Splashing, fragile, Soft, torrent, thunder, Cool, Calm before the, gentle, let Loose, roll, wind, run, free, blow, bend, Spiral, flood, Stem, speckled, spotted, dance, field, trees, flow, forward.

The Tactile playing of clattering surfaces; not noise, but random sprays of natural falling rhythms. Nantures rhythms.

Interactive, interlocking instrumental participation in textural masses of patterns which sound like falling rain.

Rain of the storm. Rain of the shower, Rain of the gentle sprinkling and tiny drops before and after.

⊙⊙⊙ Synthetic ⊙⊙⊙
Environment of Techno

Everything is made, created, drawn-up from ~~a~~ process of combining, ~~establi~~ adding, joining, and summing to establish layers of cohesive sound.

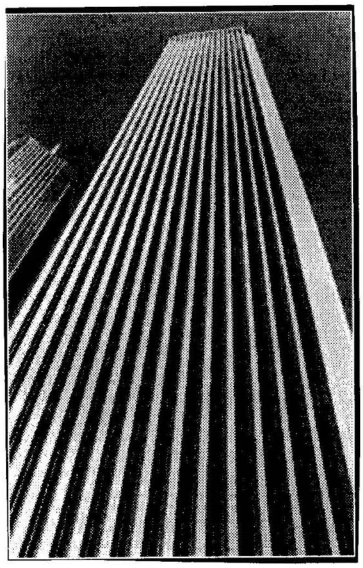
Organ-like tightness but not necessarily harmonically perfect.

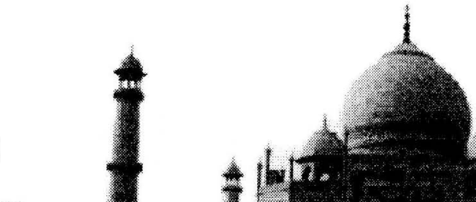
History - This is the modernity of the recent past which was so spectacularly awe inspiring and amazing; but as time has past know ~~we~~ begin to see the seams an understand how it was created and put together.

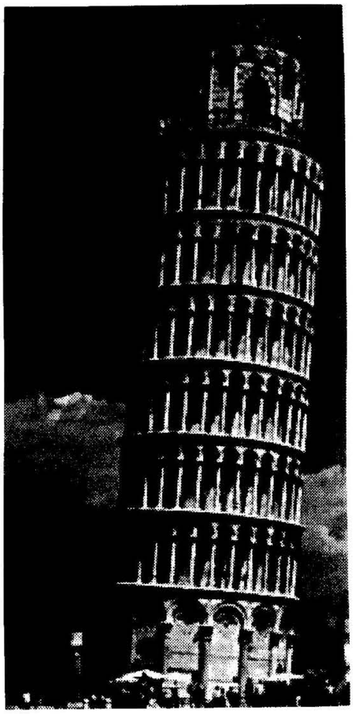
The set, in essence is becoming slightly worn for the player's who have performed these roles in other scenarios, yet it is not dull.

Seeing the cracks, and being familiar with an environment means in this case we are

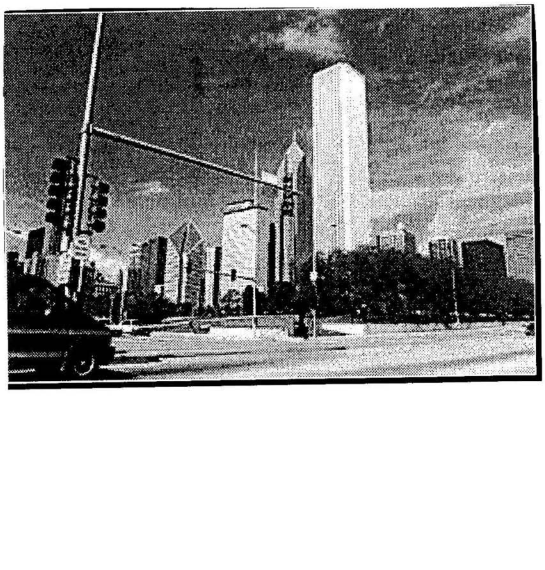
1st Game :







PRIMARILY PHALLIC



ASSOCIATED MUSIC: Use Some, All,

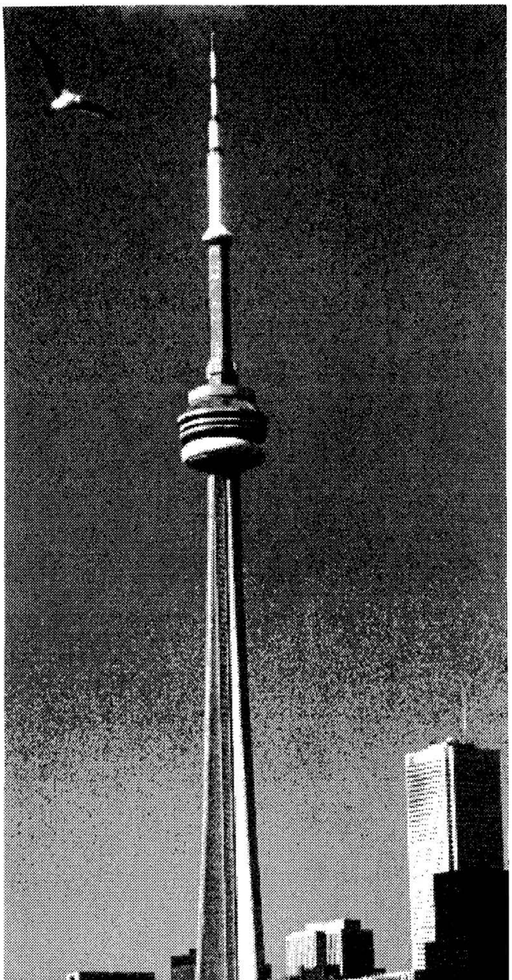
The CN TOWE

Aggressive, Angular, Varied Texture

Quickies:

1 - 9 - 7 - 3
Canada's Severe Climate
Slipformed to prevent Cracking
Potential Visibility: 120 km
1 - 9 - 7 - 5

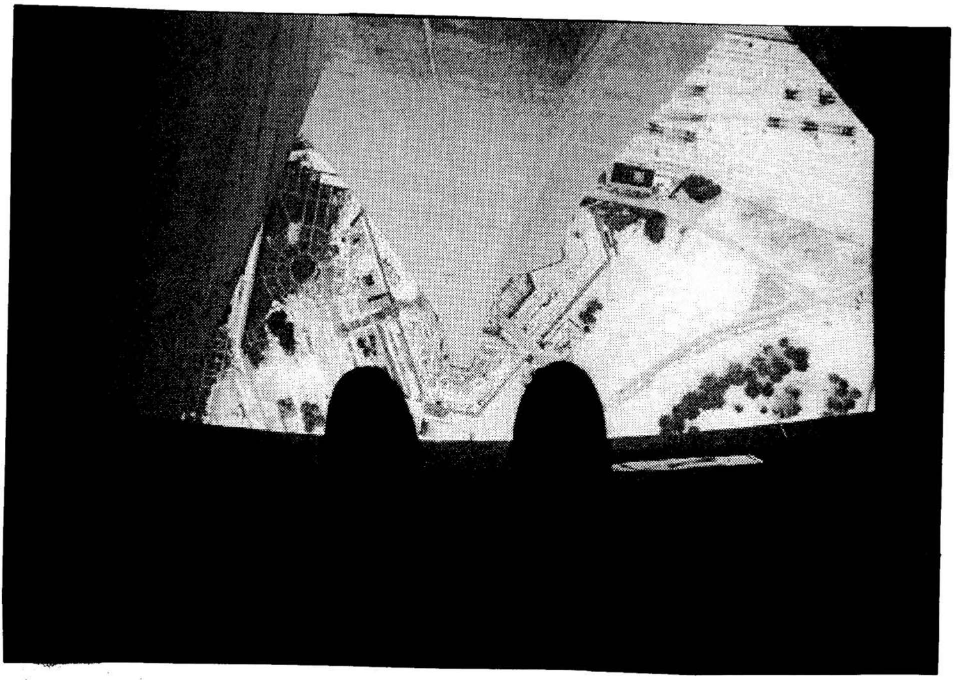
THE TALLEST FREE STANDING STRUCTURE IN THE WORLD



CURVED SLIPFORMED CONCRETE CONSTRUCTION: THE TOWER GREW 6 m. PER DAY TO A HEIGHT OF 553 METERS TALL

or None of the ideas, below.

R



A GLASS FLOOR IN THE SKY POD

SITE FOUNDATION EXCAVATION REQUIRED DOWN BELOW LAKE ONTARIO

TOTAL WEIGHT OF THE TOWER: 130,000 TONS

TOWER CONTAINS BROADCAST, TRANSMISSION, and CN MICROWAVE FACILITIES

ASSO

Th

Aggres

<u>THE VERTIGO RESTAURANT ON THE GROUND FLOOR</u>

<u>"ZIPPY THE PINHEAD" BUILDING</u>

<u>PYRAMID POWER</u>

<u>THE REDWOOD PARK LOCATED AT THE BASE</u>

<u>SHAPE ALLOWS MORE LIGHT TO REACH THE STREET</u>

<u>DESIGNED FOR EARTHQUAKE SAFETY</u>

<u>SPI</u>

<u>VE</u>

<u>AL</u>

CIATED MUSIC: Use Some, All, or None of the ideas, below.

e Transamerica Pyramid

ssive, Angular, Varied Texture

Quickies:
Aircraft Warning Light on top
853 Feet Tall
600 Montgomery St.
48 Stories plus a spire
1 – 9 – 7 - 2

RE AND WINGS WITH RTICALLY LOUVERED UMINUM PANELS

Quickies:
1 - 8 - 8 - 9
Erector Set Style Construction
The First & Second Levels
Along the Seine
The Eiffel Ascensionniste: a Dress
320.75 Meters

FRENCH CENTRAL WE
BUREAU THERMOMET
BAROMETERS

THE RESTAURANT AT THE TOP &
EIFFEL'S PRIVATE APARTMENTS

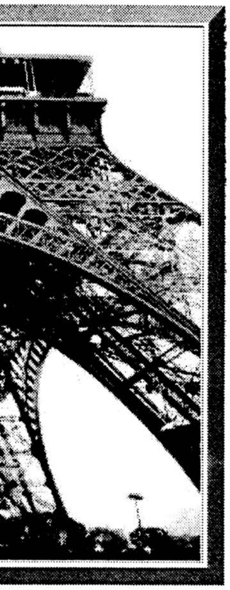
USED AS AN AERODYNAMIC WIND
TUNNEL

HUNDREDS OF STEPS AND
PLATFORMS

ASSOCIATED MUSIC: Use Some, All, or None of the ideas, below.

The Eiffel Tower

Aggressive, Angular, Varied Texture



ATHER
TERS &

OTIS ELEVATOR'S RIDE TO THE TOP

VISITORS TO THE EXPOSITION: BUFFALO BILL CODY & THOMAS EDISON

ELECTRICITY: PERMEATE OF MODERN URBAN LIFE

ETRUSCAN PISAN'S: FIGHTING WITH FLORENCE, LUCCA, AND GENOA

THE FIELD OF MIRACLES

GALILEO THE ASTRONOMER: INVENTION OF THE TELESCOPE

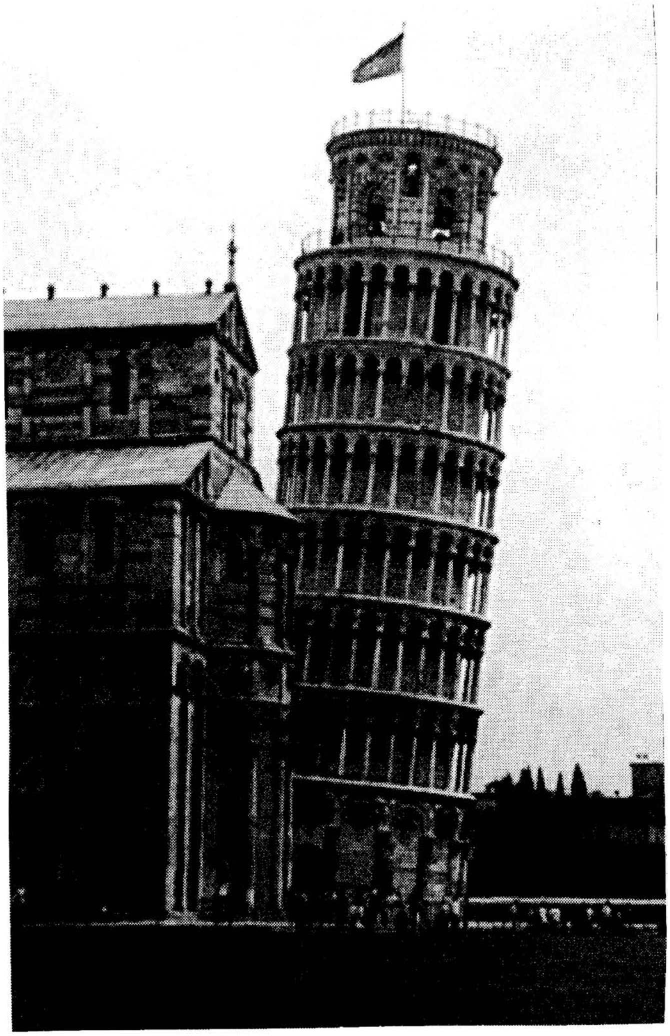
GRAVITY: ARISTOTLE'S EXPERIMENT WITH TWO CANNONBALLS

Quickies:
Renaissance Architecture
Tyrrhenian Sea and Arno River
Eight Stories Tall
Meravigliosa citta della Torre Pendente
Heavier objects fall faster than lighter ones

ASSOCIATED MUSIC: Use Some, All, or None of the ideas, below.

The Leaning Tower of Pisa

Aggressive, Angular, Varied Texture



THIN CRUST: WITH PEPPERONI AND CHEESE

STILL LEANING AND NOW CLOSED TO THE PUBLIC

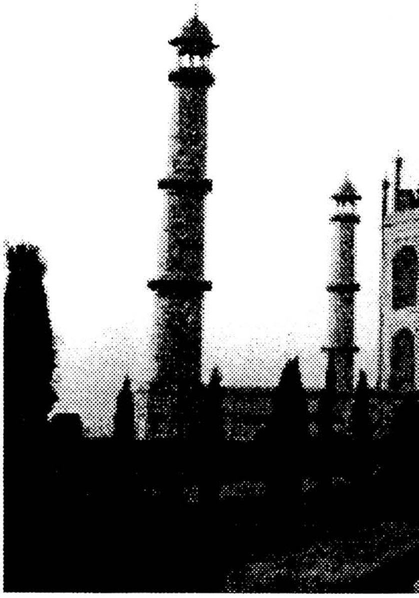
GALILEO THOUGHT THE EARTH REVOLVED AROUND THE SUN

ASSOCIATED MUSIC: Use Sc

The Taj Ma

Aggressive, Angular, Varied T

FROM THE PORTAL TO THE PALACE CROWN



Quickies:
1 - 6 - 4 - 8
Perfect Symmetry
Tabla-Like Playing
Tree Lined Fountains
Windows with a View
3 -1 – 3
Sitar-Like Playing

C R

CARVED MARBLE SCREENS TOP THE WALLS AND ILLUMINATE THE MAUSOLEUM

CRAPE ON THE THRON TAJ: IN PARADISE

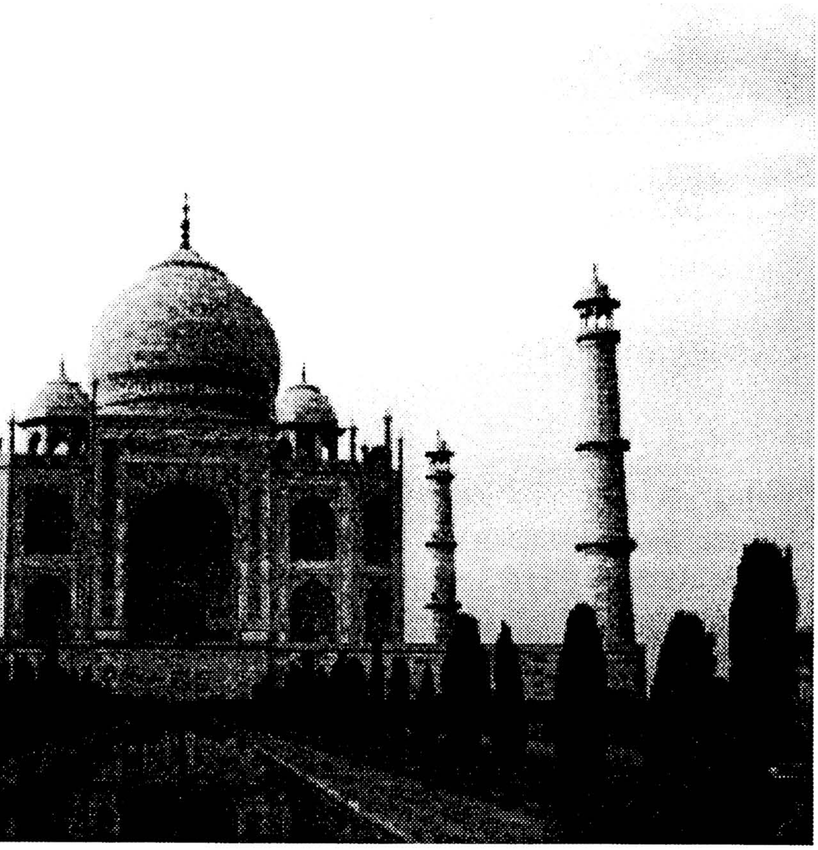
ome, All, or None of the ideas, below.

hal

exture

ECHOES IN THE MAUSOLEUM

PROPORTION BETWEEN FULLS AND VOIDS



ONTRASTS: WHITE MARBLE AND ED SANDSTONE

NE OF THE

DOUBLE DOMES AND CORNER DOMES